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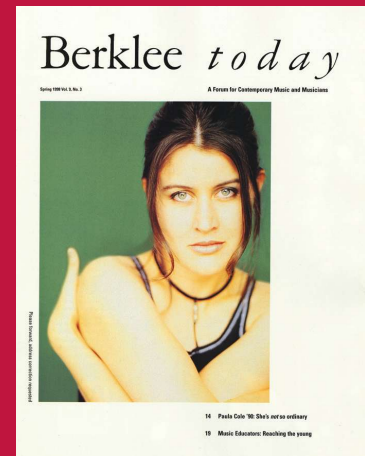
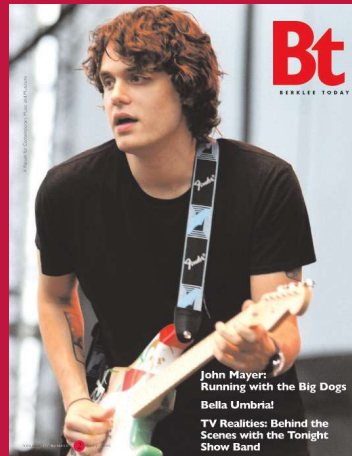
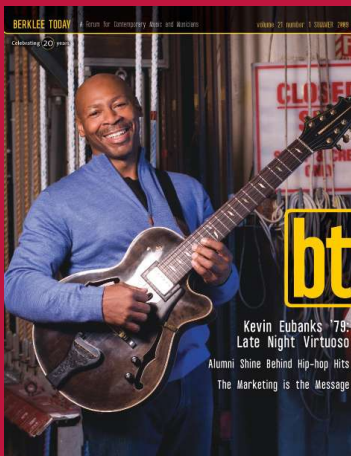
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# A Successful Lift Off In Valencia

## Squaring the Circle Gearing Up for the Dream



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

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## Envisioning Berklee in 2025

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

By 2025, what should Berklee become? The world around us is changing faster than ever; and over the past 10 years, music and the music industry have experienced truly disruptive change. What will it be like 10 years from now?

In 2005 as we prepared to work with a new president, the board of trustees led a process to create Berklee's vision for 2015. Now, as we begin the 2013–2014 academic year, it's time to craft our vision for the next decade. Your experiences can help define that vision.

In crafting our future, it is important to review our Mission, Vision, and Strategy statement. The document describes why we exist, what we do; our aspirations, our strategic plans and our planned initiatives to realize our vision and mission.

Simply stated, Berklee's mission is to prepare students for careers in music. Our vision for 2015 is to be the world's leading institute for contem-

porary music. Our current three-year strategic plan, "The Crossroads of Music," contains initiatives designed to finish projects under way, assess our accomplishments in support of Berklee's vision for 2015, and outlines how to maximize our efforts through greater collaboration.

Some strategic initiatives include finishing the new building at 160 Massachusetts Avenue and redesigning the spaces that will be vacated by relocation of the kitchen and cafeteria to the new building; launching new master's degree programs in Valencia; and creating degree programs for Berklee Online. We are reviewing some initiatives implemented through the 2015 vision statement including the audition and interview process, new programs resulting from the curriculum review, and master's degree programs. Examples of collaboration and sharing resources include the new Unified Web Strategy, integrat-

ing online education delivery, and viewing the new 160 Massachusetts Avenue building and Valencia facilities as part of our global campus.

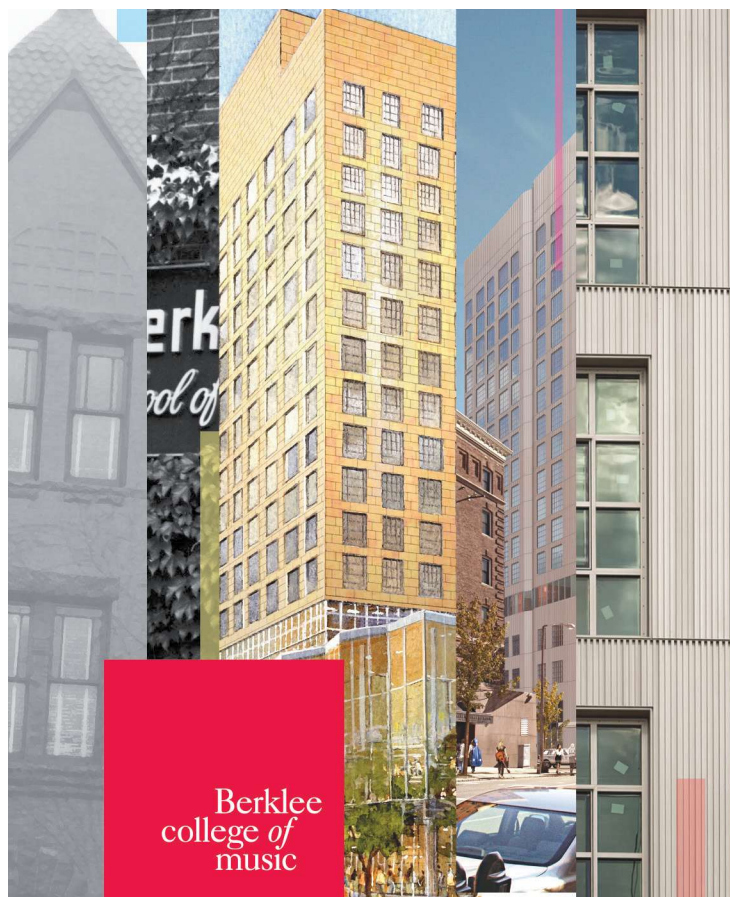
As we set the course for strategies we will begin pursuing in September 2015, we are asking, "What does Berklee aspire to be in 2025?" The next vision statement must be aspirational and inspirational. Since we enacted the current vision in 2005, technology has changed much of what we do, how we communicate, and how young students learn. In 2005, YouTube was new, and iPhones and Androids hadn't arrived in the market. Nor had Massive Open Online Courses (MOOCs). How will higher education benefit and grow through technological change? We have 4,000 students in Boston, 12,000 enrolled through Berklee Online, and more than 300,000 enrolled in MOOCs at Coursera and EdX offerings. Distance learning may be poised for growth

as well. Another fact we must take into consideration is that last year American student debt passed the \$1 trillion mark. So what can we do to make Berklee more affordable?

As we craft the next vision statement, we need your help. The trustees are responsible for defining the vision for the institution, but they hope to engage the entire Berklee community in the process. This fall we will begin the dialogue—on and off campus—to inform trustees in the vision-setting process.

During the academic year, alumni will receive surveys to solicit their thoughts. And throughout the year, we will hold events in various locations where we can engage with alumni in person. Visit [www.berklee.edu](http://www.berklee.edu) for listings of vision-planning events throughout the year. I invite all of you to participate.

We live in wondrous and challenging times. It's an exciting time to be planning for the Berklee of 2025.



## Berklee College of Music Alumni Reunion: Bringing It Back to Berklee

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- > a dedication in honor of Berklee pioneers

# BERKLEE FEAT



Student performers present a tribute to Motown and Ashford & Simpson at the September 1 Convocation concert.



President Roger H. Brown and Meghan Stabile '06. Stabile, a record and concert producer, was the convocation's alumni speaker.



From the left: Jordan Alleman, Isa Burke, Molly Tuttle, and Matt Sabat of the student bluegrass group Most Lonesome dazzled faculty and staff members during their opening day performance.

## It Must Be Fall

During the Labor Day weekend, U-Haul trucks and cars packed with musical gear, suitcases, desk lamps, and more to be carried into dorm rooms, signaled fall's arrival in Boston. Thus the 2013–2014 academic year began as nearly 1,100 entering students joined the ranks at Berklee.

On September 1, new students and their parents filled the Berklee Performance Center for the 2013 installment of the Annual Convocation ceremony. Following welcomes from Senior Vice President for Student Affairs/Dean of Students Lawrence Bethune, Provost Lawrence Simpson, and student speaker Shilpa Ananth Naryayanan, President Roger H. Brown described the diverse backgrounds of members of the entering class. One new student is a competitive water skier, another is seeking a patent for a new musical instrument, others performed at the London Olympics and the U.S. Open. Brown then segued into the introduction of alumni speaker Meghan Stabile '06, a concert producer and founder of Revive Music Group.

Stabile shared her observations and impressions a decade after her own arrival at Berklee. "I remember meeting students who would come to be lifelong friends and business partners," she said. "You are sitting in a room with the next generation of great musicians, future legends, future CEOs and moguls." Speaking of her final semester, she recalled taking a concert promotions class with Professor Jeff Dorenfeld—a water-

shed opportunity for her. Stabile has since established her company as an international brand that books major jazz and hip-hop artists at music festivals around the world. She's also become a renowned producer with her own imprint deal with Blue Note Records. Stabile closed by saying, "You are all here for a very important reason: to build your dream and the dreams of others."

After the speeches, the audience heard a concert by top returning students. Pianist Giorgi Mikadze quieted the hall with a moving piano intro to his tune "Satchidao." His seven-piece jazz group followed with tunes by three by other composers. Next were tributes to the music of Motown and songwriting duo Ashford & Simpson. Tunes by Michael Jackson and Stevie Wonder, and a medley of six Ashford & Simpson songs sent the students to their new homes energized.

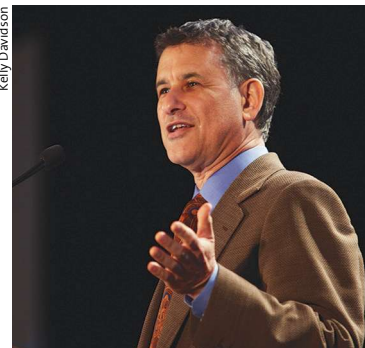
Opening day festivities welcoming faculty and staff members back to campus were held on Friday, September 6. Things kicked off with music of the virtuosic student bluegrass quintet Most Lonesome. The group's renditions of bluegrass classics "Sled Riding" and "Footprints in the Snow" elicited enthusiastic hoots and applause. A jazz trio comprising Jetro da Silva, Ron Savage, and Ron Mahdi, also performed for the crowd.

Provost Lawrence Simpson welcomed returning faculty members and introduced 28 new ones—including two new department chairs and

two assistant chairs. "On Monday, more than 4,000 students will make their way to your classrooms, labs, and offices because they believe in what you do," Simpson said. He charged the faculty to work with "clear hearts" in helping the students in their quest to discover their artistic voices.

Among many topics, President Brown spoke about the engineering challenges encountered in creating a strong, watertight foundation for the new building at 160 Massachusetts Avenue. "Now that the building is up, I don't spend a minute thinking about the incredible engineering that allowed it to happen," he said. Brown then drew a parallel to the work faculty members do with young students. "Berklee is the educational foundation for our students' lives and careers. Teach them, support them, set expectations for them, but give them the benefit of the doubt. Be the solid foundation on which they construct their dreams."

The keynote speaker was Daniel Levitin '79, an award-winning record producer, neuroscientist, and author of best-selling books about music and the brain. In an engaging presentation, Levitin explained his findings on the development of musical expertise. "It requires 10,000 hours of practice," he said. Even the prodigy Mozart (who began composing at age four) likely surpassed 10,000 hours before he penned his most enduring works. Levitin also detailed his groundbreaking work documenting the effects of



Celebrated neuroscientist and author Daniel Levitin '79 gave the opening day keynote address.

music on the nucleus accumbens, or "pleasure center," of the brain. Levitin demonstrated the brain's remarkable recognition abilities by playing one-second musical excerpts that the audience identified immediately. In concluding, he said, "One of the greatest gifts we give to kids who come to us to study music is an opportunity to engage with the musical masters—to play works created by some of the greatest minds in human history. You are doing important work here, preparing kids for a lifetime of learning and joy, just as you prepared me."

Later, an afternoon barbecue alongside the banks of the river that winds through the Fenway brought a mingling of students and the entire Berklee community. A bright, early-September sun glowed above the gathering as if to reinforce the optimism for the year ahead.

## Comings and Goings

Before the fall semester began, the college hired 26 new faculty members, including two new department chairs and two assistant chairs. These new teachers will bring their expertise to students in film scoring, liberal arts, songwriting, music business, harmony, MP&E, ear training, music business, and performance. The additions bring the number of Berklee faculty members to 604.

Bonnie Hayes has been named the chair of the college's Songwriting Department. A veteran songwriter, Hayes has created songs for Bonnie Raitt, Robert Cray, and Bette Midler and produced more than 40 records. She succeeds Jack Perricone, who chaired the Songwriting Department for 26 years.

Hayes brings to Berklee more than 35 years of experience as an educator, songwriter, producer, performer, and recording artist. During her career, she has been signed to five record deals and five writing deals. She toured as a side musician with Billy Idol and Cris Williamson. She designed and implemented the youth program for the Blue Bear School of Music in San Francisco and has taught piano, guitar, music theory, songwriting, and composition to thousands of students at institutions throughout the United States. Hayes is a native of the San Francisco Bay Area and has also spent time living in Los Angeles and New York.

Hayes says that she hopes to streamline, modernize, and energize the curriculum with the goal of giving students the tools and support for viable careers in the current and future music industry, as well as activating the great teachers at Berklee by helping them create engaging and innovative programs.

"I am very pleased to welcome Bonnie Hayes as the new chair of the Songwriting Department," Perricone says. "Before meeting her, I had admired her work as a songwriter—especially her songs 'Love Letter' and 'Have a Heart' from Bonnie Raitt's *Nick of Time* album. Bonnie [Hayes] brings a lifetime of experience as a songwriter, performer, and teacher."

Simone Pilon has been named the new chair of the Liberal Arts Department.

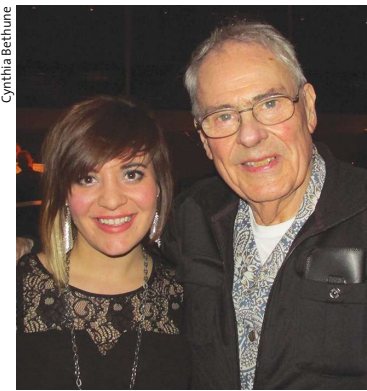
She holds a Ph.D. in Quebecois literature from Université Laval, a master's degree in French literature from McGill University, and earned her bachelor's degree with honors in French Literature (and a sociology minor) at the University of British Columbia.

Before coming to Berklee, Pilon served as the director of international studies and chaired the department of modern languages at Franklin College in Indiana. While at Franklin, Pilon also served as a faculty member and assistant group leader at Alderson-Broadbent College in Salzburg, Austria. She has led study-abroad programs to Africa, Asia, Canada, and Europe. Additionally, she participated in the Fulbright-Hays Group Projects Abroad programs in Morocco and Tunisia. She received a \$1 million grant from the Lilly Endowment to develop the intercultural honors experience at Franklin College. Pilon is also a singer and has studied piano and violin.

"We welcome Dr. Simone Pilon as the new chair of the Liberal Arts Department," says Darla Hanley, the dean of the Professional Education Division. She is an accomplished administrator, teacher, and scholar. She is an effective leader who has already distinguished herself as a visionary on campus."

The two new assistant chairs are Sandro Scoccia '94 and Kimberly Perlak. Scoccia has taken the reins from John Repucci in the Bass Department. Scoccia, born in Buenos Aires, Argentina, formerly served as Berklee's senior director of performance support. An active professional bassist, Scoccia has extensive experience playing music in the jazz, Afro-Cuban, Caribbean, funk, West African, and Brazilian styles. He has also appeared on recordings by Stone Boy, Teresa Ines, Marimbira, Brazilian Jungle Band, and others.

Kimberly Perlak is the new assistant chair of the Guitar Department. She replaces Rick Peckham, who has now joined the faculty as a professor in the Guitar Department. A classical guitarist, Perlak earned her doctor of musical arts degree from the University of Texas, Austin; a master's degree from Yale University; and her bachelor's degree from Stetson University in Florida. In 2012, she



Retiring Professor Phil Wilson and his former trombone student Aubrey Logan '09



Jack Perricone retired as chair of songwriting.



Liberal Arts Department Chair Simone Pilon



Songwriting Department Chair Bonnie Hayes

released the CD *Common Ground: New American Music*, featuring 15 titles from contemporary American composers. Perlak has performed at various concert halls and for broadcasts on National Public Radio and *CBS Sunday Morning*. She also serves as the editor in chief of *Soundboard*, the journal of the Guitar Foundation of America.

### Into Retirement

After decades of teaching at Berklee, Jack Perricone and Phil Wilson are entering retirement. But both will maintain light teaching schedules.

After serving at the post for 26 years, Jack Perricone retired as the chair of Berklee's Songwriting Department. "I consider myself very fortunate to have headed the first college songwriting department to offer a bachelor of music degree in songwriting," Perricone says. "My challenge—when I was given this honor—was to make what seemed like an academically light-weight subject into something that would be respected within academia." He succeeded. Today Berklee has 250 songwriting majors and 13 faculty members.

Perricone authored the book *Melody in Songwriting* and is completing another title for Oxford University Press. He earned his bachelor of music degree from the Hartt School and his

master's from Indiana University.

Perricone's songwriting and producing credits include work for Lou Rawls, Michael Jackson, Angela Bofill, Jerry Butler, and more. He also penned the 1975 hit "Run, Joey, Run." In 2010, it was featured in the TV show *Glee*. His future plans include writing new songs and studying the masterworks of Bartok, Stravinsky, and Copland.

In 1965, after nearly 10 years on the road with the Dorsey, Woody Herman, and other big bands, Professor Phil Wilson joined the faculty at Berklee. Under his direction, the Dues Band (later dubbed the Rainbow Band) served as a training ground for many greats, including Alan Broadbent '69, both Abraham Laboriel Sr. '72 and Abe Jr. '93, John Scofield '73, Makoto Ozone '83, Antonio Hart '91, Anat Cohen '98, and more. In 1967, Wilson's arrangement of "Mercy, Mercy, Mercy" was recorded by the Buddy Rich Big Band and became the last big-band instrumental to earn a slot on top-40 radio. It was also nominated for a Grammy Award. As for his to-do list during retirement, Wilson has begun organizing all of the music he's written. "It's an amazing amount of music, I wasn't prepared for that," he says with a laugh. Looking back over his long and distinguished career Wilson states, "I just feel really blessed that my job has been to do what I really love."

# Lifting Spirits at the Newport Folk Festival

By Mary Hurley

Just like a raise-it-to-the-rafters gospel song, the audience's refrain of "Wow! These kids can sing" was repeated often during the August 1 appearance of the Berklee Gospel and Roots Choir at the Newport Folk Festival.

The choir and its powerful exuberance captivated festivalgoers from the moment it took to the legendary main stage to open the final day of the Newport Festival on Sunday, July 28. The group began under a sunny sky singing Billie Holiday's haunting song "Strange Fruit," and ended with a rousing spiritual, "Thank You, Lord." It wasn't even noon when the music lovers on the expanse of lawn overlooking the sea rushed the stage to clap hands and dance.

The stellar performance is even more remarkable because the group had been in existence only a month. The 13-member choir was created specifically to perform at Newport and at the Outside the Box Festival in Boston just two weeks earlier. The performers were coaxed by their professors to participate in what

became a summer immersion program in gospel and roots music.

Although the band members knew one another, most of the vocalists did not, and had never performed together. They rehearsed four hours weekly for three weeks, and then two hours a week before the Newport show.

That they pulled it off is a credit, the students say, to their teacher, Nedelka Prescod, an assistant professor in the Ensemble Department. An educator for more than two decades who has served as the choral director for church- and community-based youth choirs, Prescod recently completed studies in the contemporary improvisation graduate program at New England Conservatory.

"Amazing," is how Jenna Glatt, a vocal performance major, described Prescod. "She brings a positive energy to the group. She can have fun with us, but at the same time, she knows how to take control, be professional, and be a leader."

Berklee has gospel choirs, but



Members of the Berklee Gospel and Roots Choir performed at the Newport Festival.

not a group quite like this that melds gospel, roots, and blues music with jazz improvisation. "It was like a jam session with friends," said Jasmine Jefferson, of Warren, NJ, a Berklee student who has been singing in her church choir since age three. Mark Minoogian, the outfit's bass player said, "This group never performed a song the same way twice."

The song selection also connected the choir to the audience. "Strange Fruit" was followed by "Work Song," with talk of a chain gang, and then a seamless merge into "It Is Well with My Soul."

The choir's rendition of "Yes," with its message to follow your heart

and find your calling, spoke to festivalgoer Erica Meyer of Boston, who had recently become a teacher in a Montessori public charter school in Boston. She attended the festival with her mother, Jamie Meyer, of Chicago, who recalled past festivals featuring Bob Dylan, veteran gospel singer Mavis Staples, and the tradition of Sunday morning gospel choirs. Jamie Meyer saw the Berklee choir as a reflection of what the festival has been, and what it will be. "They are the Mavis of the future," she said.

*Mary Hurley is an assistant director in MIT's Office of Foundation Relations.*

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Sue Buzzard '10

Stephen Gilligan '77

Todd Krohne '96

By Jason Camelio, director of international programs

## On the Road Again

One of the best ways to introduce music students to the Berklee teaching methodology is to bring the classroom to them. This was the concept envisioned by Gary Burton and Larry Monroe in the Berklee on the Road education series, which is offered in various locations. Early on, the programs were based primarily on teaching the craft of performance. In recent years, though, Berklee has adapted these programs to suit a broader range of musical interests, including songwriting and stage performance, improvisation and music production.

In August, we produced two new programs in Los Angeles with the help of Chief of Staff Carl Beatty, director of the Berklee Center LA Peter Gordon, and alumni Tina Morris '97 at the Village Studios and Tom Whaley '87 at Santa Monica High School. The first of the "It's All in the Song" programs focused on the craft of songwriting, stage performance and production. The second was for songwriters and producers. Both featured stellar faculty members, including Berklee professors Nancy Morris and Michael Farquharson, Berklee Online instructor Mark Cross, Makeba Riddick '99 and Dawaun Parker '05 (both are songwriters and producers), and Professor Livingston Taylor.

In 2014 we will build the Berklee on the Road brand with new programs in the Dominican Republic and Mexico, and return for a second year to São Paulo, Brazil. For information about these programs, visit [www.berklee.edu/berkleeontheroad](http://www.berklee.edu/berkleeontheroad).



Students from the "It's All in the Song" performer and songwriter workshop in front of Santa Monica High School at the close of the August program.



Professor Ken Cervenka (left) gives students in the 2013 Berklee in Puerto Rico program a musical workout.



From the left: Songwriter and producer Tom Griesgraber '96, Director of International Programs Jason Camelio, producer Dawaun Parker '05, Makeba Riddick-Woods '99, Professor Michael Farquharson and Berklee Online faculty Mark Cross in Studio A at the Village Studios in Los Angeles. The team taught at the "It's All in the Song" programs in August.

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

October 22–25  
Clinics, concerts, auditions, and interviews  
Colegio de Música, Universidad San Francisco de Quito  
Quito, Ecuador

October 29–November 3  
Clinics, concerts, auditions, and interviews  
Seoul Jazz Academy  
Seoul, Korea

November 10–12  
Clinics, concerts, auditions, and interviews  
Munich, Germany

November 10–12  
Berklee on the Road  
Workshop, auditions, and interviews  
Conservatorio Souza Lima  
São Paulo, Brazil

December 4–11  
Auditions and interviews  
Beijing, Shanghai, and Guangzhou, China

December 12–15  
Clinics, concerts, auditions, and interviews  
Rimon School of Jazz and Contemporary Music  
Tel Aviv, Israel

January 7–12  
Berklee on the Road  
Workshop, auditions, and interviews  
National Conservatory  
Santo Domingo, Dominican Republic

January 8–13  
Berklee on the Road  
Workshop  
Tecnológico de Monterrey, Ciudad de Mexico Campus  
Mexico City, Mexico

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# FACULTY NOTES

Compiled by Ryan Fleming '03



Greg Fritze (left) and Sharad Gurung '97



Matt Glaser



Rebecca Cline



Mike Ihde

Professor **Greg Fritze** orchestrated the new national anthem of Nepal. Sharad Gurung '97, who is the son of Amber Gurung (the anthem's composer), presented Fritze with an award.

Associate Professor **Darol Anger** recorded an album featuring **Joe Walsh**, Lukas Pool '12, Courtney Hartman '12, and Sharon Gilchrist.

Assistant Professor **Rebecca Cline** released the book *Latin Jazz Piano Improvisation: Clave, Comping, and Soloing* for Berklee Press.

Ensemble Professor **John Pierce's** quintet with **Brad Hatfield, Gaye Tolan Hatfield, Stan Strickland, and Bob Tamagni** performed in Virgin Gorda at Jazz on the Hill. He also played on the CD *Eula!* with Eula Lawrence, Jon Hazilla, and Tim Ray.

Assistant Professor **Amanda Monaco** and the Queens Jazz OverGround presented a jazz festival in Queens, NY, with Berklee students and Monaco's quartet Formula One.

Associate Professor **Michael Johnson's** song "Shelter" was commissioned for the ECHO Habitat for Humanity Choir Festival in Colorado. He also released the single "Resolve."

The Berklee World Strings performed Professor **Bruno Råberg's** "Triloka" under Mimi Rabson's direction. Råberg also toured Finland with Jussi Reijonen as well as several alumni. He also played in Sapporo, Japan, with **Tiger Okoshi, David Gilmore, and Mark Walker.**

Professor **Tom Stein** writes for *Turkey Tribune* and *Young Celebrity News*. He was appointed to the 2013–2018 Fulbright Specialist Roster.

Professor **Ed Saindon** gave a master-class at London's Royal Academy of Music, which was hosted by Neil Percy, the academy's head of percussion.

Professor **Julius Williams** won the Trilogy Opera Company's George Walker Award.

American Roots Artistic Director **Matt Glaser** received the American String Teachers Association's 2013 Artist Teacher Award.

Professor **Lauren Passarelli** released the e-book *Guitar Insights* via Amazon.com. She also released *Honeywine*, her first digital-only album.

Assistant Professor **Vadim Neselovskyi** wrote music for the film *The Never Bell*, and released the CD *Music for September*.

Professor **Wendy Rolfe** performed with the Mercury Orchestra in Houston, TX; at the International Flute Festival in Quito, Ecuador; the Buzzards Bay Musicfest; the National Flute Convention in New Orleans, LA; and with the Tafelmusik Baroque Orchestra.

Professor **Darrell Katz** and the Jazz Composers Alliance Orchestra released the CD *Stories* with **David Harris, Bob Pilkington, Rebecca Shrimpton, and Norman Zocher.**

Professor **Tiger Okoshi** will bring the Kitanodai Gagaku Ensemble to the Berklee Performance Center on October 15.

Professor **Michael Farquharson** performed with Lorne Lofsky and Stan Samole at Canada's Jazz on the Mountain Festival. He also moderated a master class with Jimmy Haslip, Charnett Moffett, and Holly Cole.

Film Scoring Chair **George S. Clinton** composed and recorded the score for John McNaughton's *Harvest*.

Professor **Karen Wacks** traveled to Uganda with Musicians for World Harmony. The group studied music therapy to address post-traumatic stress disorder among ex-child soldier survivors.

**Bob Doezema, Jeff Stout, Daryl Lowery, Jesse Williams, Al Kooper** and Tom Arey '02 shared a bill with the Zombies at the Keswick Theatre outside Philadelphia.

Assistant Professor **Catherine Bent** visited Rio de Janeiro, Brazil, and played on Rádio Nacional with Conjunto Época de Ouro.

Professor **Kathleen Howland** provides music therapy for Metrowest Homecare & Hospice Service. She has been a speaker for councils on aging and at the Guadalajara Jazz Festival.

Professor **Bruce Gertz** appeared on the CDs *The Heart of a Champion* with Trio-Now and *Moonlight Alley* with the Nick Goumas Quartet.

Music Therapy Chair **Suzanne Hanser** published articles on managing pain in the *Journal of Urban Culture and Research* and *Music and Medicine: Integrative Models in the Treatment of Pain*.

Professor **Apostolos Paraskevas** released the albums *Tragedies, The Ritual, and Songs, Elegies and Dances*.

Assistant Professor **Melissa Ferrick** released the album *The Truth Is* with **Darcel Wilson** and **Paula Cole**.

Professor **Yumiko Matsuoka** published a book of a cappella arrangements titled *The Water Is Wide*.

Professors **Neil Leonard** and **Joanne Brackeen** were chosen by Brooklyn Academy of Music and the Red Hot organization to record with an all-star group in Havana, Cuba.

Professor **Mike Ihde** studied Hawaiian style lap steel guitar in Oahu, HI, with Alan Akaka.

Professor **Julien Kasper** performed on *Painting on Silence* by Andrea Balestra '07, with Scott Henderson, Steve Trovato, and Carl Verheyen.

Associate Professor **Ed Lucie** released a CD featuring Steve Kirby.

Through a faculty grant, Assistant Professor **Ben Hogue** and other Berklee faculty presented the third "food opera" at Bondir Restaurant in Cambridge, MA. **Enrique Gonzalez Muller** was the engineer.

## faculty profile

### John Funkhouser

by Ryan Fleming

## Trial by Fire

When you first meet someone as personable and mild-mannered as Assistant Professor John Funkhouser, the phrase “trial by fire” may not immediately jump to the fore. But dig deeper, and you’ll discover that he has a fearless personality and throws himself into daring musical experiences, which inspires his students to do the same.

“Pretty early on, I learned to enter musical situations that were just beyond my technical grasp,” he recalls. “Everything from orchestral music which forced me to get my [bass] bowing technique together, to internalizing odd meters to mastering the art of ‘bubbling’ on keys for a reggae band, has informed who I am today.”

One of Berklee’s most beloved teachers in ear training, ensembles, and private instruction, Funkhouser is also an in-demand pianist and bassist. His musical territory has covered New Orleans jazz, South American and Indian music, European folk, and modern rock and hip-hop. Given this rich and varied background, his views on blending genres should come as no surprise. “Cultural cross-pollination is now the name of the game,” Funkhouser says. “Never before have we seen so much accessibility to so many different kinds of music. Berklee students are always looking for ways to merge reggae and jazz, avant-garde and funk, classical and blues—you name it. That’s what makes this place so exciting.”

A musician equally proficient on bass and piano is somewhat of an anomaly. “Growing up, I was the youngest of five kids,” he says. “We all had to take piano. I was the only one who stuck with it. When it came time for school orchestra, I latched onto the upright bass after hearing the figures in Beethoven’s Ninth Symphony.” Funkhouser kept both instruments central to his music training. The bass gave him opportunities to play in group settings, and solo piano offered solitude and a means to explore harmony and composition.

After completing his own music education at Cornell and New England Conservatory of Music, Funkhouser was drawn to Berklee. “Nowhere else could I teach from my experience as a working performer in quite the same way,” he explains. “I can bring knowledge directly from the bandstand or the studio right into the classroom. If it’s a compelling idea that will benefit my students, I get to share it regardless of its origin.”

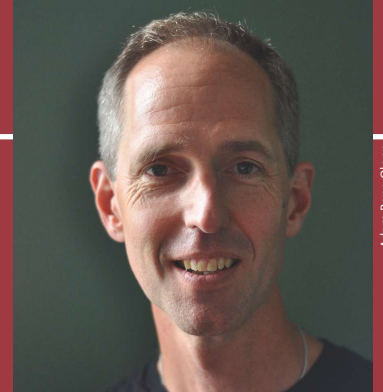
Funkhouser is determined to prepare his students for the brave new world of a music career. “I used to think it was important for musicians to define themselves as a performer, teacher, or music therapist,” he notes, “but now most careers are pieced together through a variety of jobs or fragments. To thrive, I tell my students, you must know as much as you can about all aspects of the business—not just performing or songwriting, but also areas like engineering, entertainment law, and electronic distribution.”

Hand in hand with this is the work ethic and organizational skills that Funkhouser instills. “The Berklee student experience of having to answer to a lot of different people, and being just a little busier than you can comfortably handle is excellent training for becoming a working musician,” he says. “That experience of juggling isn’t essential to just a music career; it’s part of life.”

### The Rewards of Teaching

“I love watching John in the classroom,” says Ear Training Department Chair Allan Chase. “He has a special way of making musicianship skills relevant and fun for students, while keeping standards high and motivating them to do better.”

One of Funkhouser’s most rewarding Berklee experiences has been directing the Jam Band ensemble. “The Grateful Dead came along at a pivotal point in my life,” he says, “and I love the exploratory nature of jam band music. The ensemble allows students to trust themselves, and let their musical statements



Associate Professor John Funkhouser

Adam Renn Glenn

Professor **Jon Damian** presented concerts and workshops in Australia, including a show with his “Rubbertellie” guitar and live mural painting.

**Brad Hatfield** penned arrangements and performed with Susan Tedeschi ’91 and the Boston Pops on July 4. **Jon Finn**, **Richard Flanagan**, **Melissa Howe**, and **Barbara LaFitte**, also played.

Associate Professor **Jane Miller** released the album *Three Sides to a Story*, which was recorded by **Lauren Passarelli**.

Professor **Maggie Scott** is holding a CD release party on October 29 at Sculler’s in Allston, MA.

MP&E Chair **Rob Jaczko** and Assistant Chair **Dan Thompson** took students to London on a trip underwritten by the Wayne Wadhams Trust. They attended sessions at Abbey Road Studio and British Grove Studios with David Hentschel and Hugh Padgham.

Professor **Bill Banfield** serves as a cultural correspondent for NPR radio host Tavis Smiley. Banfield’s *Symphony 11: Songs/Stories* premiered in Switzerland. Additionally, Banfield lectured at a music institution in Cuba.

Assistant Professor **Yoko Miwa** scored the film *Midlife*, which featured alumni and student performers.

The Rochester Chamber Orchestra and conductor Arild Remmereit performed **Beth Denisch’s** “Fire Mountain Intermezzo.”

Professor **Kris Adams** led a vocal jazz workshop at the Fara Music Festival in Italy, performing with Jonathan Kreisberg ’88, Gregory Hutchinson, Reuben Rogers ’04, and Kevin Hays.

With funding from a Berklee grant, Professor **Garrison Fewell** is completing the book *Outside Music, Inside Voices*. He released the albums *Tribal Ghost* and *Estuaries* and performed at the Clusone Jazz Festival in Italy.

Assistant Professor **Kevin Harris** released the album *Museum, Vol. 1*.

Assistant Professor **Kevin Bleau** performed “Don’t Be Yourself, Be Me” from his musical *If You Want My Body* in New York City with Marni Raab and Michele McConnell.

Assistant Professor **Hey Rim Jeon** is a member of the board of the Korean Cultural Society of Boston.

Assistant Professor **Vessela Stoyanova** and her band Bury Me Standing released their debut album.

evolve naturally and take on a storytelling quality—that’s the ultimate goal of many improvisers.” After taking the class, students often find themselves seeking out Indian music or Western classical music and sonata allegro form to get further inspiration for their own musical narratives.

A chance meeting years ago at a jam session connected Funkhouser with pianist Matt Savage ’12. Their musical kinship has been particularly long-standing and always evolving. “He was a child prodigy and happened to be autistic,” Funkhouser remembers. Their work together led to television appearances on *Lifetime* and *20/20* and the *Today Show*. “Matt is a unique individual, and it’s been amazing to see him evolve into a critically acclaimed musician.” Savage shares similar sentiments about Funkhouser. “John has been a remarkable collaborator and mentor,” Savage says. “He has taught me valuable lessons about taking my professional life seriously, communicating with others, and remaining grounded as I navigate my musical career.”

Though Funkhouser continues similar collaborations as a sideman, he is particularly proud of the bonds created within his own group, which released its latest CD *Still* last summer. “I’ve learned that there’s nothing more important than a solid friendship based on mutual respect—particularly in music,” he asserts. “There have been opportunities for me to bring in high-profile people for my recordings, which may have increased my visibility or strengthened my résumé, but turning them down allowed me to commit to the musicians I’m playing with so we can all grow together as a unit. Our music definitely comes from a place of having fun and trusting each other, and our audience hears and sees it.”

*Ryan Fleming is a guitarist and recording artist, and the assistant director for the Berklee Fund and Alumni Affairs.*

## Reaching for New Stars

by Jim Ricciuti

Thank you to all who gave to Berklee last fiscal year and whose names are listed on the following pages. With gifts that range from \$1 to \$1 million, you help Berklee provide a more affordable and life-changing experience for students. Thanks to you, tuition this year increased at a rate below inflation, and we awarded the greatest dollar amount in scholarships and financial aid in our history.

We're on a path that leads to great things. Consider Berklee as a spaceship hurtling through the galaxy, launching from one humble star in 1945, zipping by the next with each new milestone. Berklee awarded its first bachelor's degrees in 1966, opened the Berklee Performance Center in 1976, and since 1980, has added several new majors. Fast-forward to today: Berklee is auditioning and interviewing every one of the more than 8,000 hopefuls who apply to the college. As well, the landmark new facility at 160 Massachusetts Avenue—set to open in January 2014—will transform Berklee's social fabric by providing dorm rooms to 370 students. It will also enhance our teaching capabilities by housing 10 new recording studios and production labs. The campus in Valencia, Spain, recently graduated 74 students in its first class of master's degree recipients. Additionally, Berklee's award-winning online offerings will soon help alumni who did not graduate to complete their degrees.

"Over the past 10 years, we have significantly invested in students, faculty, facilities, and academic programs," says Berklee President Roger Brown. "This is all to ensure that we are the leading institute for contemporary music. The generosity of our donors, combined with hard work, is bearing fruit.

"But it is not enough to create a world-class experience for students: We must make it more affordable. Imagine if more gifted students could attend Berklee, excel, and complete their education on their own terms. Imagine our students entering the world limited not by debt, but only by their aspirations and imaginations. This is our dream. And everyone who makes a gift to

the college—alumni, parents, faculty, staff, friends—brings that day closer."

Making Berklee more affordable also requires smart decisions to run the college efficiently. Mac Hisey, Berklee's senior vice president for finance & administration and chief financial officer, says, "We are investing significantly, but at the same time we are looking hard at managing costs so we can be a good steward of our donors' generosity. Over the past two years, we have successfully streamlined administrative costs."

But streamlining goes only so far. The charts on the right indicate that we spend the majority of funds directly on teaching, housing, supporting, and providing financial assistance to students. That doesn't leave much to cut without harming the student experience.

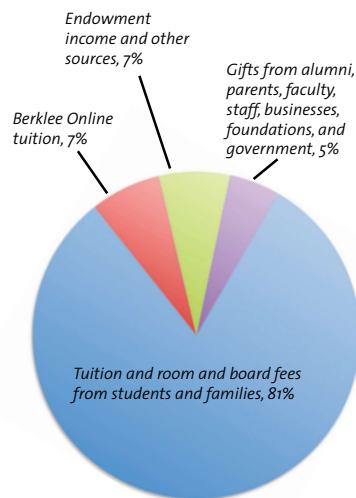
So what is the secret to providing a more affordable experience for students without sacrificing what makes Berklee great? You.

Hidden in these charts are the stories of our students. We are still primarily a tuition-based college with students and families providing 81 percent of funds. Imagine if more alumni, parents, faculty, staff, and friends made gifts that doubled or tripled the "gifts" slice. We could award more scholarships and financial aid to students and slow tuition increases, shrinking the tuition slice. Think of the students whose music could be heard because their talent and dedication, not financial means, determined their career at Berklee. When you give, we can rely less on tuition, easing the burden on students and families while still providing an experience unmatched anywhere in the world.

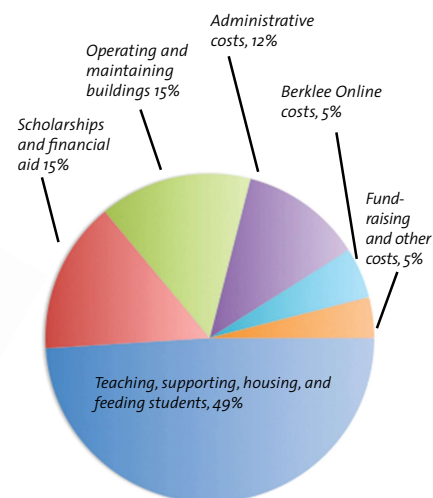
Participation is what matters most. It's not how much you give, but your gift inspires others to give too. You bring us closer to that day when all talented students can attend, excel, and complete their Berklee education. You provide the rocket fuel to reach this new star.

*Jim Ricciuti is the director of the Berklee Fund*

Where the money comes from:



Where the money goes:



This information is based on fiscal year 2013 estimated figures.

## The Show Will Go On

On April 20, Berklee launched the new concert series Boston Rocks at the Royale Boston Nightclub in the theater district. The event drew more than 550 people who gave \$288,000 in cash donations and nearly \$100,000 in in-kind donations to BCMP, Berklee's City Music Program.

But given the tragic events of the marathon bombing only five days prior, the Boston Rocks organizers discussed whether the show should go on. Ultimately they decided that the concert could provide an opportunity to help residents return to normalcy after a difficult week in the city.

Of the new fundraising effort, President Roger Brown said, "There is no time more appropriate than now to come together in creative ways to strengthen support for music education. Boston Rocks will make a tremendous difference in the lives of young people."

As a program supported by the largesse of the donors, BCMP offers Boston children in grades 4 through 12 from underserved communities an opportunity to enjoy tuition-free music education, summer music programs, and college readiness pro-

grams. The goal is not only to train participants as musicians and performers but also to equip them with the confidence that they will need to better their communities and world.

The April Boston Rocks concert featured a heavy dose of rock covers and several student originals from Steve Oristaglio and the Berklee Full Circle Band. The band includes Berklee alumni, students, and staff as well as Oristaglio, who is the president and co-chief investment officer of SCS Financial and a member of Berklee's Residential Advisory Council.

The new series is part of Berklee's Executive Sessions, a program in which C-level executives perform and study with Berklee students, faculty, and alumni. In exchange, they share their managerial experience via classroom lectures or in-person mentorship to members of the Berklee community in areas of management, strategic and financial planning, marketing, and other sector-specific skills.

After the generous financial support for the first-time event and a deluge of positive e-mail and text messages, Boston Rocks will return next year. For more information, visit <http://bostonrockslive.wix.com/bostonrocks>.

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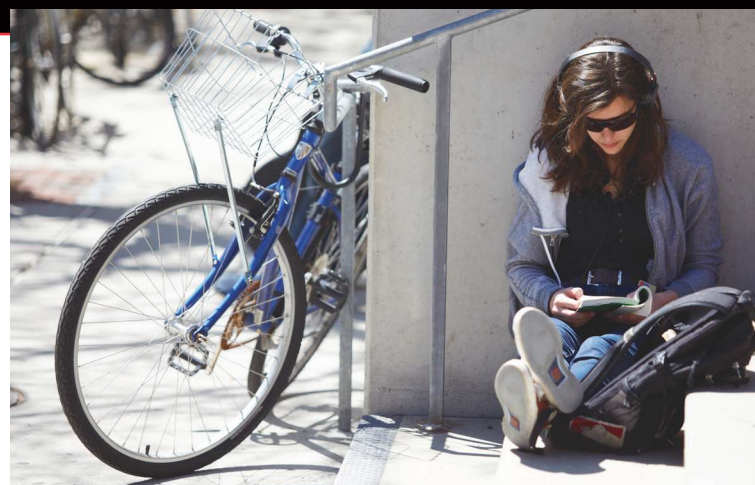


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# A Successful Liftoff in Valencia

By Mark Small '73

**A new milestone: 74 graduates receive the first-ever Berklee-issued master's degrees in Spain.**



On July 15, a fresh crop of graduates walked across the stage at the Palau de les Arts Reina Sofia in Valencia, Spain, to receive the first master's degrees bearing the Berklee imprimatur. Among the many noteworthy aspects of the event is that it took place in Spain and not at Berklee's Boston campus. In addition, the new graduates who participated in the inaugural year of Berklee Valencia's one-year graduate programs are an unusually diverse group musically and culturally. They include seasoned professionals, graduates from prestigious international conservatories, and some who earned undergraduate degrees from Berklee's Boston campus before continuing their educational journey in Valencia. All came in search of a unique cross-cultural, musically rich experience. They arrived as strangers but leave as a tight-knit group, transformed musically and personally.

Upon hearing about the latest developments in Valencia, some questions have come to the minds of Berklee observers. Why Valencia? Why now? Why these majors? In the pages that follow, we'll shed light on these questions and the contours of the Berklee in Valencia experience.

## Pioneer Celebration

In his remarks to the charter class of Berklee Valencia at the July graduation, President Roger Brown stated, "The world's great innovators, pioneers, entrepreneurs, and artists all have something in common with you: You are prime movers. You had a lot of courage and drive to come join a new program offered in a location new to Berklee." Brown charged the graduates to bring courage and innovation to their work and not to lose sight of the sense of family that they had developed.

Indeed, the 74 grads from 27 different countries have forged strong musical partnerships and close personal bonds during nearly 11 months working and learning together in the fledgling program. All shared the feeling of accomplishment and camaraderie of explorers after traversing unknown territory together.

Stephen Webber, the program director for the master's degree major in music technology innovation, also addressed the grads at the ceremony. "This is a young campus," he noted. "It has the pulsating, youthful energy of a start-up." Senior Vice President for Academic Affairs/Provost Larry Simpson spoke of the administration's goal to create something in Valencia that is very different from the educational offerings of the Boston campus. "The programs you have matriculated through didn't exist before," Simpson said.

## Becoming Truly Global

As with most audacious ventures, there were some bumps on the road to creating Berklee's second campus. For seven years, parties in Spain and Boston worked tirelessly to see the vision coalesce. President Brown speaks of a 2005 visit to his

office by Spanish composer José Mariá Cano as pivotal for solidifying the partnership between Berklee and Valencia. A modern renaissance man, Cano was a member of the Spanish supergroup Mecano and has penned a string of international hits as well as an opera. He is also a celebrated visual artist. Recalling Cano's visit, Brown says, "He convinced me and others that a collaboration between Berklee and Valencia would be a constructive opportunity." Fittingly, Cano was the commencement's guest speaker at the midsummer ceremony.

Before Brown and Cano's meeting, however, Larry Monroe, as vice president of Berklee's Office of International Programs, was bringing Berklee to other cultures and had met with people in Spain who hoped Berklee would build a campus in Valencia. After all, Valencia has deep music traditions and a musical association with 200,000 members. Fully half of Spain's musicians reside in the region. Its proximity to northern Africa, the Middle East, and the rest of Europe could offer musicians in these locales easier access to a Berklee education. President Roger Brown saw the initiative as an opportunity to further develop Berklee's international profile.

Various challenges arose in the succeeding years (including the worldwide economic collapse of 2008) making it clear that the approach needed rethinking. Guillermo Cisneros, Berklee's current vice president for global initiatives, and a native of Spain, began leading the Valencia Campus project as its executive director. His task was to redefine the Valencia strategy according to the new environment. After adjusting the project's goals and scope, Cisneros and others agreed that the site for the new Berklee's campus should be the Palau de les Arts Reina Sofia. The celebrated arts complex is a locus for classical orchestras, opera, and ballet, and Berklee—representing contemporary music—would add a new dimension. "It's such an inspiring place," says Cisneros. "It instantly felt like the right home for the campus."

In 2010, Berklee's board of trustees approved the Valencia project and as the project gained momentum, others joined the effort. Trustee Ann Kreis invited Susan Solomont, Farah Siraj, and Frank Gelardin, among others, to join her and trustee Luis Alvarez on an advisory board for Berklee's Valencia campus. "Both Luis and Ann had tremendous faith in this project," Cisneros says. "They were an inspiration to the team when we faced obstacles. Ann was really helpful in developing our marketing and our advancement efforts in Spain to draw in sponsors and supporters to help establish funds for scholarships."

The architects of the strategy for the Valencia campus decided that the primary emphasis should be graduate programs but that Valencia would offer studies abroad for Berklee undergraduates and summer programs too. Having determined that the music of the Mediterranean area would figure prominently in Valencia's educational offerings, a Mediterranean Music Institute was launched in 2011 at the Boston campus as

Photos by Histeria Producciones



Victor Mendoza

an introduction to things that would soon unfold in Valencia. Seven-time Latin Grammy winning producer, songwriter, and flamenco guitarist Javier Limón of Huelva, Spain, was named as the institute's artistic director. Working with Larry Monroe and Berklee Professor Victor Mendoza, Limón brought noted Spanish flamenco musicians and dancers to collaborate with students in Boston. Limón and Mendoza produced the studio CD *Young Flamenco Project* (engineered by MP&E Chair Rob Jaczko) featuring the Spanish guest artists and student musicians. Limón and company also presented several "Flamenco Soul" concerts in America and brought visiting artists to the Valencia campus.

Cisneros and Mariá Iturriaga (a fellow Spaniard who joined the project in its early stages) began building a staff in Spain. Jorge Rostoll (now the director of operations) was the first to occupy an office at the new site. "Jorge was the first person actually from Valencia to join the team," says Cisneros. "He oversaw the building of classrooms and the recording studios, and made sure Berklee got world-class facilities completed on time and within the budget." Iturriaga (now the associate dean for enrollment and career development) worked with Mark Campbell and Damien Bracken (of Berklee Boston's admissions and marketing staff) and Sophie Maricq (the assistant director of communications for global initiatives) to develop a communications strategy to draw students from around the world. "This was a key element," says Cisneros. "It was important to attract the right people to Berklee's first master's degree programs."

Meanwhile, Camille Colatosti, Berklee's dean of institutional assessment and graduate studies, worked with department chairs and deans in Boston to design the curriculum for the new campus. They determined that Valencia would offer master's degrees in four areas of study: contemporary studio performance (directed by Victor Mendoza), global entertainment and music business (directed by Allen Bargfrede), scoring for film, television, and video games (currently directed by Lucio Godoy), music technology innovation (directed by Stephen Webber).

The directors for the first three areas of graduate study hired faculty members and pored through student applications. In the fall of 2012, after many auditions and interviews and much behind-the-scenes work, Valencia opened its doors to 74 graduate students. The music technology innovation majors just began their studies during the fall of 2013. Greg Fritze has started developing workshops and designing the curriculum for a symphonic band major. "Greg is a legend among the symphonic band musicians of Valencia," says Cisneros. "He helped us understand their musical traditions and how we could contribute."

Valencia's first educational offerings were two summer programs in 2011 focusing on songwriting and flamenco studies. In January 2012, 26 undergraduate students from Boston became the first group to go to Valencia for a semester abroad. Finally, in Spetember 2012, the first graduate students arrived.

"We moved very fast and encountered major challenges doing everything for the first time here," says Cisneros. There were new facilities in a new country, new programs and a new team. Through extraordinary cooperation between the teams in Boston and Valencia, everything went according to plan and exceeded expectations. "This first class was outstanding and the program is growing," Cisneros says. "It would not have been possible without the vision of Roger Brown. He knew that for Berklee to become truly global, we needed a presence in other countries instead of waiting for the world to come to us. He also wanted to create a laboratory for new musical ideas where new leaders of the global music industry could study. This vision inspired and energized all of us working on this project."

#### "It Worked!"

Following the first graduation, administrators and faculty members involved in the program's liftoff quietly high-fived one another. Brian Cole, Berklee Valencia's academic dean, was philosophical. "It was a lightning-bolt moment for Valencia to award Berklee's first master's degrees," Cole says. "Now that we've seen that both the students and the school achieved their objectives, we can finally say, 'It worked!' You want to

take a moment to reflect on what the team here has accomplished, but we're already focusing on the new entering class."

On June 1, 2012, after serving for seven years as the associate dean at the Conservatory of Music of Puerto Rico, Cole took his post at Berklee Valencia. He supervised graduate and undergraduate performance programs in classical, jazz, and Caribbean music, as well as orchestral and choral conducting.

For the Valencia campus, the mission has been to design and teach educational programs that are distinct from those in Boston. Given that Valencia's primary focus is graduate studies, the curriculum differs in academic rigor, but Cole and company believed they had to dig deeper for even greater differentiation. "Berklee Boston is such a successful campus that the bar was set quite high for us here in Valencia," he says. "Students are coming here looking for something that will add another aspect to their artist portfolio."

The architects of the graduate program designed it to be completed in a single, highly intense year rather than spreading it over the course of two years as other master's programs do. Valencia's charter class included many young professional musicians to whom the idea of investing a single year really appealed. "It's a lot harder for someone to take off two years from working," Cole explains. "As well, from a cost standpoint, they save one year's tuition."

While the curriculum is focused, it allows students to explore different directions and gain professional experience. Many among the first graduates completed an internship as part of their final project.

Some graduates made time for professional work as well. "Some of our film scoring majors also fit in professional projects while they were here," Cole says. "Maria Grigoryeva, a very talented Russian composer and violinist, worked steadily with musicians from her country. She worked on some of those projects with her teachers. Others—David Antolín Gil from Valencia and Jonas Bühler of Zurich—collaborated on the score for a professional film project."

The Valencia campus places an emphasis on preparing students to navigate an unpredictable music industry. "This industry evolves faster than any other—except technology," Cole says. "What's relevant now may need to be rethought in two years. I like to think that we're not just training people to be composers, performers, or technologists; we want them to have the ability to shape their own careers."

#### Musicians without Borders

The directors for each major not only hired top faculty members but also helped decide which students to admit to their programs. "I wanted to bring the right people here," says Victor Mendoza, the director for the contemporary studio performance major. "Some applicants just wanted to get a master's degree as the next step in their development, but we were looking for a little more. During the auditions, we tried to identify those we felt had an artistic statement to make. The kids we chose are unique. I listened to 1,332 tracks of applicants to find the 24 students we accepted."

Mendoza had been a Berklee faculty member for decades before he signed on for a director role at the Valencia campus. In the spring of 2012, he arrived in Spain and started building his faculty team and auditioning students. There were many 12-hour days as he hunted for diverse talent around which to create an environment for blending multichromatic global styles. Mendoza listened to applicant recordings and conducted auditions. Those from far-off lands auditioned via Skype.

The academic backgrounds of the applicants were quite varied, but deep musical talent was the deciding factor. "Ganavya Doraiswamy didn't have a traditional education," Mendoza says. "Her parents are Indian, but she grew up primarily in Miami and spent her middle-school years back in India where she got musical training from her grandmother." Doraiswamy has penned authoritative books on South Indian music, but she couldn't read music when she auditioned.



Ganavya Doraiswamy



Brian Cole

Despite that shortcoming, Mendoza was overwhelmed by her talent. “When I asked her to sing for me, I was completely mesmerized,” he recalls. “I felt I couldn’t exclude someone like her.” Not only did Doraiswamy’s classmates soon clamor to collaborate with her but producer Javier Limón also recorded with her and film scoring director Laura Karpman used her voice on a movie score. “Laura told me that we had a gold mine with some of these students,” Mendoza says.

Mendoza encourages his students to broaden their horizons by experimenting with musicians from diverse lands and musical styles. “President Brown refers to this place as a musical laboratory, and that’s just what it is,” Mendoza says. “The students are pushing the boundaries. If someone comes here as a great bebop player, we might point them toward flamenco, Arabic, or Balkan music. [Students have] told me that they never could have grown in this way at home because they didn’t have friends to play these styles with. In addition to what we teach them, they teach each other a lot.”

Mendoza wants students at Valencia to be artistically restless, constantly searching, and confident about trying new things. A case in point is Patricia Ramón, who came from Argentina to the campus. A gifted singer and pianist, Ramón found herself artistically in Valencia according to Mendoza. “She didn’t want to just be a tango singer,” Mendoza emphasizes. “She felt she’d already done that. She was working on her songwriting, and then one day she showed up with a *didgeridoo*. This wasn’t a frivolous choice; she’s serious about learning the instrument.” Ramón played her *didgeridoo* with the all-female student improvisational group Zaumd, an ensemble formed by bassist Priscilla Vela. Adding Stephen Webber playing turntable, the group appeared at the experimental Sónar Festival in Barcelona and the audience absolutely loved them.

Mendoza produced the July 14 commencement concert and it was quite evident that the student performers and writers had broken through self-imposed stylistic boundaries to make musical discoveries. That concert demonstrated artistic maturity and adventurous exploration that typifies the artistic ideals of Berklee Valencia. (See the “Lab Report” sidebar below.)

### Down to Business

During the summer of 2011, Allen Bargfrede came to Valencia from the Boston faculty to head the school’s major in global entertainment and music business. Boston’s Chair of Music Business/Management Don Gorder and others helped with

the preliminary development of the curriculum, and then it was up to Bargfrede to run with it.

Even though he lacked a network to draw on when he started, the ever-resourceful Bargfrede assembled a team of faculty members from across Europe. “I spent the fall of 2011 traveling around Europe having lunch with anyone I could to find the right teachers,” he recalls. He chose people from Madrid, Barcelona, London, and Paris who come in once each week to teach. “They’re all active in the music industry in their countries, so the students get exposure to professionals.”

It was determined that the Valencia program would prepare the grads to work in a global business environment and place an emphasis on entrepreneurship. “We decided to position this as a program that’s up to date with what’s happening in Europe and the U.S.,” Bargfrede says. “A lot of innovation in today’s industry is coming from young entrepreneurs rather than people who have worked at record labels for 30 years. So we are looking into starting [a new business] incubator with real support and possibly grants for projects [that] the students create here. We’re starting a Valencia student label through Warner Music and a concert series at the halls of the Palau with Live Nation. The series will give performance students a chance to play and the business students a real-life experience in concert production and marketing.”

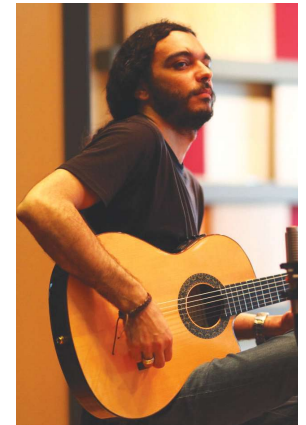
A hallmark of the Valencia educational experience is the emphasis on student collaborations within their own majors and across disciplines. “The first class had 30 students from 19 countries and they learned from one another,” Bargfrede says. “The amount of diversity here has made this campus really interesting. We have students sharing ideas about how things work in their home countries and looking at how things can work on a global basis.”

The business major’s core classes cover intellectual property law, accounting, finance, and the economics of entertainment. “They’re all business-specific but taught from a music and entertainment perspective,” Bargfrede explains.

This fall, Bargfrede returned to the Boston faculty. Valencia faculty member Emilien Moyon, who previously worked as a music business professor in France, is the program’s new director. Bargfrede reflects, “The opportunity to come here and build something was phenomenal. And I can’t express how proud I was watching the students walk across the stage to get their degrees. They will leave and disperse around the world, but they will maintain the network they created here. You’re unlikely to find a situation like that in other college music business programs.”



Allen Bargfrede



Ousso Lotfy

## Lab Report

The graduation concert presented the results of the musical research conducted in the Berklee Valencia lab during the preceding year. Early on, the eclectic program placed an emphasis on acoustic instruments including nylon-string guitar, mandolin, wind instruments, and Middle-Eastern and Latin hand percussion as well as American drum kit. The opener was a Brazilian *choro* followed by *zambas y chacareras*: Argentinean folkloric music peppered with a hint of the blues.

Throughout the program, the blend of musical sounds from Mediterranean countries, the Middle East, Africa, and the Americas was striking. Egyptian guitarist Ousso Lotfy was highlighted throughout on nylon-string and electric guitars, which illustrated his expertise in the seemingly disparate Mediterranean and American rock styles. Mournful Arab-influenced vocals on ballads contrasted with the scat singing of Lithuanian vocalist Viktorija Pilatovic. Her uptempo swing version of Cole Porter’s “I Get a Kick out of You” allowed her bandmates to shine in their solos and on a fleet-fingered Chick Corea-esque unison line that resurfaced periodically. The group later rendered the jazz

standard “Autumn Leaves” with a Puerto Rican *bomba* groove, serving up plenty of vocal and instrumental fireworks in the process.

A musical fearlessness characterized the treatment of known songs as well as original compositions. The intro to the Indian song “Vitoo” was also notable; it featured Spanish upright bassist Priscilla Vela and Argentinean grad Patricia Ramón on *didgeridoo* dueting in the bass clef before Ganavva



Victor Mendoza (center) and the graduation concert performers

Doraiswamy’s vocal entry. The band transformed the Indian song, underpinning it with a reggae groove. The students also showcased original tunes with a global twist, including “The Wreckage” by Alessia Collarile (Canada) and “Easy to Take” by American Sarah Mount. The latter was enhanced with hints of Arabic musical sounds. Almost every song in the program showed a proud, careful blending of multicultural influences.

Toward the close of the show, the musicians kicked it up a notch with a grouping of American pop songs, including “Long Train Running” (The Doobie Brothers), “Tell Me Something Good” (Chaka Khan), and a crazy soul-hoedown mashup on Ben E. King’s “Stand By Me.” The Sexexecutives, a band made up of business majors, played songs with an alt-rock edge and plenty of stage antics, including Mexican lead singer Iñaki Barcos Melgar’s handsprings across the stage.

## Three Pioneer Stories

For Firas Hassan, leaving his home in northwest Syria amid a raging civil war and coming to Berklee Valencia had an undeniable urgency to it. Back home, Hassan was a renowned specialist in Arabic percussion, and perhaps the only Syrian musician to hold performance diplomas in *riq* and *darbuka*—the main instruments in Arabic percussion. But the war that affected a huge number of Syrians seriously curtailed Hassan's work as a university music professor and in-demand performer.

As a young man, he was largely self-taught because music academies in Syria expect traditional music to be learned by aural tradition. Seeking deeper musical knowledge on which to build a musical career, Hassan found a conservatory in nearby Lebanon that offered a methodical pedagogy in Arabic music, and enrolled. There, he received rigorous musical training in Western music history and harmony as well as Oriental music theory and scales. He also studied academic subjects in addition to piano, *oud*, and Arabic percussion. After completing the six-year curriculum in 2006, he returned to Syria and found that his hard-won academic credentials and performance skills put him in demand—even among some who originally scoffed at his educational plans.

Given Hassan's musical literacy and well-rounded experience, offers to play with symphony orchestras, traditional ensembles, and even jazz bands poured in. After the war began in March 2011, however, his work dried up. "I played concerts throughout Europe and many other countries," Hassan recalls, "But I always returned to Syria. My friends thought I was crazy for coming back, but I wanted to spend my life there." After a year and a half without finding work in Syria, Hassan pondered moving to New York, but also applied to Berklee Valencia. When he was accepted as a contemporary studio performance major and offered a scholarship, Hassan opted for Valencia. Like his family members who had already moved from Syria to France, Hassan had reached a tipping point.

Once ensconced on the Valencia campus in September 2012, word of Hassan's musicianship and the exotic nature of his talent spread among the students and faculty members. Everyone wanted to work with him. Faculty member Laura Karpman brought him in on sessions for a professional film project she was recording. And during the graduation concert in July, Hassan was featured in many different musical settings.

"Since I've been here, I have had chances to play flamenco as well as music from India, Iran, and

Afghanistan," he says. "I learned a lot about jazz and Latin music here and recorded many tunes with friends. It's fun to play Western music and give it an Arabic flavor. I will always be an Arabic percussion player, but I learned a lot about other styles, and that enriches my own culture."

As the Syrian war drags on, Hassan was handpicked for a fellowship at the Valencia campus that will last through the current academic year. He's also working with a group of his countrymen playing pure Syrian music. "There is still a lot to learn," he says. "I'm not thinking too hard about the future. If the war ends, I will return to Syria. Until then, I may teach and play in Europe. I'm just going to give my best to whatever I am doing."

### A Certain Kind of Crazy

Through her life experiences, Haein Erin Lee has gained an international perspective that few could match. The time she's spent in Korea, Canada, and America figured prominently in her decision to pursue a master's degree in global entertainment and music business in Valencia.

Born and raised in Seoul, Korean is Lee's first language, but she's completely fluent in English and Japanese, gets by in Spanish, and knows some Portuguese. Lee's parents listened to Western pop, r&b, and jazz records at home in Seoul, and she began singing and playing the flute as a child. She spent her high school years in Canada, and then enrolled at the University of Toronto before completing her undergraduate studies at Berklee in Boston.

Lee formed a band in Toronto and was the main singer and directed the group's business. She explored other facets of the music business by studying sound engineering at Trebas Institute in Toronto. When she got to Berklee, she majored in professional music. "My main focus then was performing, but I also took songwriting and music business courses," Lee says. Working for two years at Berklee's student label Jazz Revelation Records and behind the scenes at musical theater productions and the Panama Jazz Festival provided further rounding.

"After trying a lot of different things, I finally realized I had a real interest in music business," says Lee. "My experiences with the Panama Jazz Festival and Jazz Revelation Records got me onto that path." After receiving her undergraduate degree, Lee and her parents decided that she should pursue a master's. "I trusted Berklee, and learning that the Valencia program would take just one year, I decided to enroll."

Lee absorbed a lot in the classroom from teachers as well as fellow students. "Emilien Moyon's economics class was great," she says. "After

learning the principles we'd have class discussions such as 'Will Live Nation survive?' and we would have to do research to back up our opinions with the economic theories we'd studied. I also learned a lot about different parts of the industry by listening to the presentations of other students.

"In a marketing class, David Loscos gave us a case study about Asian pop music penetrating Western markets. That got me more interested in the possibilities of K-pop music. This program helped me to narrow down what I want to do with my career."

Lee completed an internship in Valencia with HallyuMotion, ironically, it's a Spanish company involved in K-pop music. "I really wanted to see what the K-pop market was like in Spain and they needed someone to help them communicate with Korea. I learned so much and met a lot of K-pop fans at events. Interestingly, Spanish people rather than Asians initiate a lot of Asian events here."

Lee plans to launch her business career in Korea in the K-Pop touring industry. "There are so many unexpected challenges when you work on live shows," Lee explains. "But it's a certain kind of craziness that I like. When the performance is over it feels so good that you want to do it again."

### Wide Open on the Low End

Growing up in Madrid, Spain, acoustic bassist Priscilla Vela showed an early aptitude for music. She was reading notes before she could read Spanish words. Vela experimented with several instruments before embracing the bass at age eight. "When I first tried the bass," she says, "I thought, 'Wow, I can feel the vibrations in my belly!' So I chose the bass."

Vela excelled at classical music at Spanish music academies and later at the Royal Academy of Music in London. Along the way she won numerous awards, and played with orchestras under the batons of some of the classical world's top conductors. Yet, after years of performances with youth and professional orchestras, Vela longed for a different musical experience.

"I felt that I only understood a part of what music is," she says. "When you work with an orchestra, you're not playing your own music or creating. I've always been a creative person but I'd focused my creativity on painting, cooking, and decorating my house rather than on music." A colleague from the orchestra started showing Vela the basics of jazz. She began improvising freely with her classical music vocabulary, and then started composing. Her interest in different musical experiences led her to apply and become accepted to Berklee Valencia with scholarship assistance from Fundación Conexus.



From the left: Firas Hassan, Haein Erin Lee, and Priscilla Vela

Vela says that working on the master's degree has broadened her horizons and placed her on a different path than the one she began on years ago. "I am more of a performer than composer," she says, "but I really like playing my own music. I have all these melodies in my imagination. I recognize what is classical, impressionistic, medieval, or minimalist, and try to play them with a new musical language."

Vela and other students formed the all-female improvisational group Zaumd. "We improvise taking inspiration from synesthesia, meditation, or crystals and then just play," she says. "We use a mix of very different instruments." Ganavya Doraiswamy (a student of Indian heritage) sings and plays the *vina*. British-born Beth Schofield plays an array of woodwind instruments, and Vela plays bass. They also double on exotic instruments such as Tibetan gongs and quartz singing bowls. Student guest artists have included Patricia Ramón of Argentina who sings and plays *didgeridoo*.

A second project Vela is working on is called Electrified Wood and is led by fellow graduate, guitarist Ousso Lotfy of Egypt, who is fluent in Arab music and American rock and jazz among other musical styles. Both groups have recorded CDs and are managed by grads from the global entertainment and music business major. The music of each is strikingly fresh and has gotten interest from promoters of music festivals in Europe and America for 2014.

"During this year at Berklee, we felt we could take risks and try things we might not normally do," Vela comments. "It was an opportunity to really research different approaches. In the future, I hope to be collaborating with musicians, artists, photographers, and scientists—and animals too! I know that whatever I will be doing in 10 years probably doesn't exist yet."

## Hollywood to Valencia Round Trip

In the fall of 2012, Laura Karpman joined the scoring for film, television, and video games faculty to teach video game scoring. A multi-E Emmy Award-winning film and TV composer, Karpman works with top movie and TV directors, creates music for popular video games (*Kung Fu Panda*, *EverQuest*, and others), and composes works for the concert stage. As an expert in orchestral music and technology, she was a perfect fit for Valencia.

"We had students from all over the world," Karpman recalls, "just four Americans. It was a crossroads musically, conceptually, and socially, and that was the best thing about this experience."

With collaboration being the watchword in Valencia, the film scoring students worked extensively with one another and with performance majors. Karpman collaborated with the students too. "I composed two major scores during my year in Valencia and featured all Berklee musicians," she says. "There was such diversity of instrumentation here in addition to the typical film-scoring instrumentation. This program enables students to record and produce a range of music and engage with world music in a way that's unlike any other program."

Given her experience and vision, Karpman was named the interim program director last January. Nora Kroll-Rosenbaum, who works extensively with Karpman, assisted her in fine-tuning the program for the spring. The students all had strong musical backgrounds, but some had less facility with recording and film scoring technology. Among other things, Kroll-Rosenbaum taught a course to help all students learn the technology.

Musical backgrounds varied too. Carla Patullo, an American, graduated from Berklee Boston as a songwriting major and Camilla Giovanna, an Italian, is a classically trained composer. Although they have vastly different musical sensibilities, both were assigned the same scoring exercises. "Carla has gift for creating great melodies but needed experience orchestrating," Karpman explains. "Camilla wrote very complex modern music and needed to learn more about writing memorable melodies. We took each student's needs into consideration."

"As students, we all influenced each other," Patullo says. "It was interesting to see the different strengths and styles, and how differently everyone approached the same scene."

"I became a professional composer here," Giovanna says. "I learned to manage many different aspects of this job. I didn't know how to use Pro Tools when I came here, and while I'm not yet a master, I know I can work now."

Karpman devised a stellar culminating experience for film-scoring majors. "For their final project, I arranged for all 20 of the students to come to Los Angeles and record a cue they'd composed with a 50-piece orchestra on the Warner Bros stage," she says. "I wanted them all to have a 'Hollywood experience' and leave the program with a great portfolio of recorded music."

After completing her contract in July, Karpman returned to her scoring work in Los Angeles. Several of her students chose Hollywood for their next career move. Patullo and Giovanna are currently working with Karpman and Kroll-Rosenbaum. Irish-born composer Amie Doherty is in Los Angeles and worked on a short film with director Mark-Anthony Marez and is interning at Hans Zimmer's Remote Control Productions. Kevin Smithers is interning with rising composer Lucas Vidal '06, and Riley Hughes is interning with composer J.A.C. Redford. "They're trained and ready to go," Karpman adds. Argentinian film composer Lucio Godoy became the major's new director in September.

## Unleashing a Tech Tsunami

Stephen Webber, who for two decades has been a faculty member in Berklee Boston's MP&E Department, is the director for the Music Technology Innovation graduate program. After helping to outfit studios, hire faculty members, and audition students, the actual teaching began in September. Having "innovation" as part of the title of the major gave Webber a moment's pause.

"That upped the ante," Webber says. "I've read every critically hailed book on innovation I could find. My goal is to teach it in

a nuts-and-bolts fashion examining the traits of innovators and deriving strategies by studying the lives of people like Leonardo da Vinci, Bob Moog, or Imogen Heap. It was amazing for me to see how often some of them failed but kept going and developing. It will be exciting to try to inspire the students and give them real tools for innovating."

The tech majors will work extensively in Valencia's studio facilities that are loaded with the latest gear and software programs. The flagship studio, the Ann Kreis Scoring Stage, is named for Berklee trustee Ann Kreis, whose gift helped create a state-of-the-art scoring stage for recording music to picture or straight audio sessions. The booth has 7.1 surround-sound capability and Avid's System 5 console. Webber recruited to his faculty MP&E grad Ian Kagey '07, who is an expert on the complex Avid system.

The studio also has an extensive video network for communication between the musicians and engineers in the booth, and for making video recordings of the sessions. Additionally, two technology labs are equipped with digital-audio workstations housing a Mac Pro, a PC, and an Xbox, two screens, and a Euphonix Artist Control. The students will also create a variety of projects on laptops and iPads.

During the auditions, Webber encountered many musicians with extensive musical skills who realized that spending a year learning how to exploit technology would aid their careers and amplify their musicianship more than anything else. They included composers, performers, music producers, DJs, and those who write apps.

"Everybody in this major is going to develop video chops; learn to write some code; reach Ninja level on Pro Tools, Ableton Live, and MaxMSP; and then design their own final project," Webber says. "This promises to be an intense year."

Of course, cross-department collaborations are fostered. Webber is teaching a production class for performance majors that will "get their hands dirty working on all aspects of a project from start to finish." Performance majors will be paired with a music technology innovation major as their technology partner for the project. Conversely, performance majors will serve as musical advisers to technology students on their projects.

Webber will teach the innovation seminar to prepare students for their final project. "I think we will be surprised by what they come up with," he predicts. "Some want to write apps for the iPad, iPhone, and Android systems for music interactivity projects. Others want to create a multimedia composition that includes video, live performance, and surround-sound aspects. Others want to design hyper-instruments that have electronic components, a system made up of controllers and recognizable instruments. I think the projects will run the gamut. We want them to get out in front of technology and help invent the future."

"Although the program has barely begun," Webber says, "I've already been contacted by headhunters for music instrument technology companies who want to conduct interviews here at the end of the academic year."

## Toward the Future

While the program is still nascent, word about Berklee Valencia is steadily spreading. There were more applicants for this year's class than there were during the first year. Currently, there are 109 students from 30 different countries enrolled in the master's programs, and 80 undergraduate students will participate in the study abroad in Valencia over the course of the fall and spring semesters.

"The Berklee Valencia campus is an achievement of enormous scope," says Roger Brown. "We're no longer simply an American college with international enrollment, we're a truly global institution. In addition to our flagship campus here in Boston, we're offering online courses that reach people regardless of geography. But we now have a European campus accessible to North Africa and the Middle East that is accredited throughout Europe and the U.S. So many people within Berklee helped to make this a success. *'Abrazos fuertes'* to all!" 



Laura Karpman



Stephen Webber

# Squaring the Circle

*Many musicians are shaped by the music educators who guided them during formative years. A number of Berklee alumni are giving back to the next generation through a variety of educational pursuits.*

*By Ryan Fleming, Adam Renn Olenn,  
Mark Small, and Joe Zobkiw '90*

Anyone who sings, plays an instrument, or creates music understands the profound power of the art form. The value of a performer's art is appreciated universally. Many great musicians worked with an influential teacher who guided and inspired them by sharing knowledge and illuminating deeper musical realms.

Many musicians want to replicate their own experience for a new generation. The majority of professional musicians will find an opportunity to teach somewhere along their path. And a special subset of that group will discover that, for them, teaching *is* the performance. Introducing others to the mysteries of their art form and nurturing someone else's talent becomes richly rewarding.

What follows are stories of music educators who have found that teaching is a calling, not a job. They are not merely showing young people how to navigate notes, these educators add richness and dimension to their student's lives. In some cases, they offer a course correction toward a better existence.

## **Success Will Follow**

Looking back on the 2012–2013 period, Robert Vega '06 says he can't believe the kind of year he had. It started out as previous years had, with Vega serving as the only music instructor for 350 inner-city kids at Rauner College Prep, a charter school in a hardscrabble Chicago neighborhood. About 95 percent of Rauner's students come from impoverished families, and very few had ever had a music lesson. But in the fall

of 2012, fortune smiled on Vega and his students.

That fall, Vega reached a few career milestones. First, he was named one of America's five teachers of the year by *People* magazine. Then, while en route to New York to receive the *People* magazine award, Vega got a message from Patricia Steel, the program director for the Mr. Holland's Opus Foundation. Steel (who is a 1999 Berklee graduate) called to say that Vega's application for educational support was approved. "She told me that the foundation would provide us with \$13,000 worth of new and refurbished instruments to keep our program going," Vega says. "I don't think I'll ever top this. As an educator, you can't hope for anything better than what happened for us that year."

Good things seem to come in threes. Vega and his Rauner jazz band took fourth place in their division at Berklee's 2013 high-school jazz festival—a competition that draws top bands from across the nation. And this third milestone was a bit of squaring the circle for Vega.

The school is in the same neighborhood where he spent his early years. At that time, there wasn't much music education offered in the district's schools. After his family moved to the suburbs, Vega began playing brass instruments. Following high school, he joined the United States Navy and landed an assignment at the *USS Constitution* in Boston. In addition to blowing "Taps" and "Reveille" at that post, Vega taught naval history to children and studied privately with Berklee Professor Greg Fritze. These experiences pointed him toward Berklee as a music education major and ultimately, a teaching career.

About five years ago, Vega moved back to Chicago and started teaching at Rauner. There was a lot of remedial work to do in large class settings. "The largest class I've taught had 88 students," Vega recalls. "Last year I had classes with 60 freshmen in them, and only two or three had ever played an instrument or read music. Chicago city schools don't offer many music programs in the elementary schools, so I've had to start from scratch."

Despite the challenges, Vega has built a successful program. He's popular with the students and has demonstrated to young and old the benefits of arts education. After receiving the *People* magazine award, he was deluged with requests for magazine and TV interviews and received a congratulatory call from Chicago Mayor Rahm Emanuel. The Rauner jazz band also got invitations to perform.

"The most important part of receiving this attention was that I got to speak about why I think it's important to offer arts education in public schools," he says. "I think that everyone will benefit from having an experience in the arts."

Vega cites Jack Stamp, a music professor at Indiana University of Pennsylvania, who notes that music is the only



*Robert Vega '06 and student musicians at Chicago's Rauner College Prep school.*

Rauner Photo Archive

discipline that simultaneously stimulates both sides of the brain. Many consider the left side to be analytical, and the right creative and emotional. Vega has noted that the majority of Rauner's students at the top of their class are in the band.

"Stamp is fond of saying that musicians take black-and-white symbols on the page and make colors with them," Vega says. "I want my students to be able to add color to their own worlds when they leave here."

Vega has a ready-made bond with his students because they share commonalities. "My family was on welfare too," he says. "But my parents were able to get off and provide a life for me and my sister. I tell these kids that there's no reason for them to fall into generational poverty or think they can't succeed. With a bit of hard work, success will always follow."

### Piano Instruction Reboot

Like many music professionals, pianist Gerry Diamond '89 left Berklee determined to make his mark on the world as a performer. He wanted to establish himself as a piano-playing singer/songwriter. "After a couple years of gigging and [doing] intermittent jingle work, I found that I needed to prop up my income a bit," Diamond says. "Teaching piano was a natural extension of my skill set."

But his educational efforts became more than just an additional revenue stream. Diamond soon discovered that he had a real passion for teaching piano. "At first, I really just viewed teaching piano as steady, part-time work," he says. "However, I quickly found that introducing students to the world of music was incredibly energizing for me in a way I hadn't anticipated."

Diamond now operates a booming practice at Family Piano Academy in Raleigh, North Carolina. He's assembled a staff of 17 instructors to teach some 400 students. He also employs a full-time manager to run the business so that he has time to teach as well as to develop and market his own curriculum. Diamond cites his curriculum as a key to the popularity of his academy. Once word spread through the local community that Diamond's students were writing their own music as well as playing others', his business blossomed.

Early on, Diamond vowed to bring the "aha" moments he experienced in his Berklee harmony, ear training, and songwriting classes to his own piano students. Sifting through available curricula, he concluded that a methodology geared toward young students had yet to be written.

"I was determined to share the basic theory knowledge I learned at Berklee," Diamond says. "But I became frustrated with the lack of beginner and intermediate piano curricula in the marketplace that included this essential information. So I started by writing supplemental material for my students to help them to begin exploring arranging, improvising, and songwriting. By 1995 this supplemental material had grown into the first five-volume edition of my *Diamond Piano Method*."

Three factors distinguish Diamond's method from others. Because he is a songwriter rather than a classical pianist, he has geared the curriculum to connect with the pop sensibilities of his students in a way that other methods don't. Diamond's method also introduces students to movable-do solfège with a continued emphasis on transposition as a launching pad to chord analysis, arranging, improvisation, and music writing. The third and most recent addition to the curriculum uses technology to enhance the connections between the students and teachers. "We launched an online practice support system last year at [www.diamondpiano.com](http://www.diamondpiano.com)," he says. "More than 1,000 video and audio files corresponding to the songs in the curriculum are available to our students 24/7. There are fun theory games, self-checking tests, built-in incentives, and 'best practice' teacher forums. It offers a real connection with their teacher that students can utilize during the six days of the week on which they don't have a lesson."

For the past two decades, Diamond and scores of his education colleagues have used his curriculum successfully with thousands of students. Diamond hopes that his online practice support system—which marries comprehensive methodology with the power of technology—may reboot piano-education methods for the iGeneration.

"I believe the *Diamond Piano Method* could become one of the go-to piano curriculums of the near future," he says. "Its emphasis on empowering students to create original music and not to just play what's on the page is exactly what this YouTube-oriented generation wants and deserves. Technology is now developed enough to allow musicians all over the world to communicate and share with one another, and my method is uniquely capable of bringing people into that fold. I think the time is right for a piano-instruction reboot."

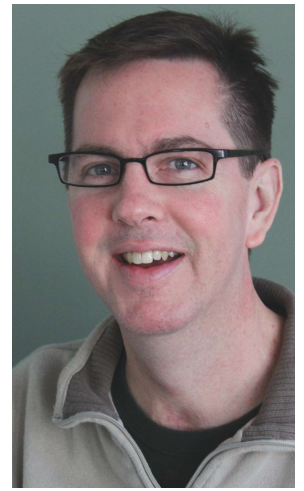
### Music Education with a Colombian Twist

Many of Berklee's international alumni return home eager to share the knowledge they've acquired with their countrymen, and several have founded music schools. One notable case is Escuela de Música Moderna Audio y Tecnología (EMMAT) in Bogotá, Colombia.

Established in 2007, EMMAT began humbly with a few dozen students in its first semester. But by spring 2013, 180 students were enrolled. Over the past six years, more than 1,000 students, averaging from 15 to 25 years old, have studied there. Some 20 EMMAT alumni have continued their education at Berklee and 100 have pursued further studies and professional careers in far-flung locations including America's top music cities, plus Spain, England, Germany, Australia, Argentina, Ecuador, Brazil, and more.

The success of EMMAT is the result of a lot of hard work by Alejandro Cajiao '05, fellow Colombian alumni, and others to create a school unlike any other in their country. "Many music schools here teach only classical or Colombian folkloric music styles," Cajiao says. "A few music departments at the universities have a small jazz department. We're different from the others because we start out teaching much of the Berklee core curriculum, plus courses on Colombian styles. After our students take those, they can concentrate on composition, music production, or performance."

Founding EMMAT wasn't Cajiao's idea. After earning his Berklee degree in film scoring, Cajiao moved to Los Angeles to find work. When pieces weren't readily falling into place, he pondered returning to Colombia and opening a production studio with his friend Alejandro Morales. The two Alejandros also discussed Morales's cousin, Maria Jose



Gerry Diamond '89



From the left: Alejandro Cajiao '05, Maria Morales '01 (aka Majo), Pablo Schlesinger '98, and Matteo de los Rios '05.



*“I’m not a teacher but an awakener.”*

—Robert Frost



Juri Ify Love

Morales '01, who had an active teaching practice in Bogotá. She dreamt of opening a music school, and the prospect intrigued Cajiao. Preparing to return home, Cajiao bought books, acoustic pianos, computer software, mixing consoles, and more in Los Angeles and sent everything to Bogotá via shipping container.

Once in Colombia, the Morales cousins and Cajiao formed a partnership and pooled their resources to develop the start-up school. They found two adjacent houses suitable to retrofit as classrooms, a recording studio, ensemble rooms, and more. The Alejandros spent the next five months remodeling the facility. During that time, Cajiao also hired faculty members, including pianist and arranger Pablo Schlesinger '98, who became a partner and later, the dean of students.

Maria Morales (aka Majo Rivera) had built a reputation in Bogotá as a jazz and pop singer and voice instructor, and when EMMAT opened its doors, her students flocked to the new school. “Without the students Maria brought here for that first semester, EMMAT would not have made it,” Cajiao says. She now teaches voice, songwriting, and ear training and is an active performer and recording artist after hours.

Cajiao’s marketing campaign through local newspapers and EMMAT’s website and Facebook page drew students. The school currently operates near capacity.

In 2008, Matteo de los Rios '05 came onboard, bringing his expertise in music technology and Latin and folkloric music styles. He soon became EMMAT’s assistant director. “When I came in, we built the recording studio and technology center so we could teach programs such as Logic, Pro Tools, Reason, and a basic MIDI course,” de los Rios says.

He designed courses in production, recording, and mixing techniques and hired faculty members to help him teach them. De los Rios also spearheaded the effort with Colombia’s secretary of education to obtain accreditation so that EMMAT could offer a three-year music production certificate. Certification for the music curriculum is in the works currently.

EMMAT never misses an opportunity to teach—even in classrooms that bear the names of music luminaries. The school’s technology center—equipped with digital audio workstations—bears Robert Moog’s moniker. Classrooms are named after Jaco Pastorius, Duke Ellington, Olivier Messiaen, and other musical giants. “We want the students to become curious about these musicians,” Cajiao says.

“We are working toward becoming certified as a university corporation, which is comparable to a college in the U.S.,” Cajiao says. “That will require more capacity.” To that end, EMMAT purchased land, developed architectural plans, and is seeking funding to construct a three-story building. Cajiao’s hope is that a larger EMMAT will ultimately receive accreditation to grant college degrees. Cajiao and crew have also just begun offering online courses to reach musicians in other South American countries. In August, EMMAT became a member school in the Berklee International Network.

“Berklee has always been our inspiration,” Cajiao emphasizes. “We emulate its spirit of openness to all kinds of music.” “The educational philosophy at Berklee is very different than in Colombia,” de los Rios adds. “Having teachers give you the tools and tell you to use them in whatever music you wanted was new to me. I had never experienced that mentality before. We wanted to start something here with that focus.”

#### **Genuine Mentor**

Juri Ify Love is the founder and CEO of Genuine Voices, a nonprofit that provides free music lessons and life mentoring to incarcerated youth in the Greater Boston area. With a team of dedicated volunteers, she has spent much of the past decade rescuing young people who are living on the brink. Her efforts have offered hope to youths already in prison for offenses ranging from narcotics possession to armed robbery.

In 2001, Love was a Professional Music major, trying to decide what to do for a senior project. Then the sky exploded. “After 9/11,” she says, “I decided I didn’t want to do a recording

or a recital. I wanted to do a community service project. I had seen a documentary about a guy who taught journalism to incarcerated youth in L.A., and that inspired me.”

With some guidance from Peter Spellman, the director of career development, and Berklee’s Career Development Center, Love reached out to the Dorchester District Court. The probation officer cautioned her to take a step back. “You’re from Japan,” Love recalls him saying. “You don’t know anything about gangs. Start with at-risk youth and work from there.”

Love took the seasoned officer’s advice and began teaching music sequencing at the Boys & Girls Club of Dorchester to six students. Two years later, the program had a roster of some 200 students and 11 teachers. Love resigned from that post to focus on her original plan of serving incarcerated youth. (After she left, the Boys & Girls Club program that she established continued to thrive. It now serves roughly 600 students.)

“This work isn’t for everybody,” Love confides. “We find that people self-select for it. We tried some recruitment, but because of the population we serve, it takes people who are very independent and confident to come and work with us.” But this doesn’t seem to have held the program back. Genuine Voices serves 10 to 15 students a week across four facilities, and has mentored more than 100 youth to date.

“Right now we have 10 teachers—almost all of whom are Berklee students and alumni, and we have interns and volunteers across the country who help with graphic design, marketing, Web development, fundraising, and grant-writing.” These back-office concerns are new challenges that Love discovered in the course of growing her nonprofit organization.

“I was able to launch the program with help from the [now discontinued] Berklee alumni grant program. But it took five years to get 501(c)(3) status, and I have realized how little I know about things like accounting, liability insurance, and how to set up a board.” Love recently completed a core certificate from Boston University School of Management’s Institute for Nonprofit Management and Leadership, and established a monthly founder’s circle where she can meet with other nonprofit leaders to discuss problems and solutions.

“It’s a lot of work,” Love says. She supports herself and the program with a dizzying schedule of private piano students, church and wedding gigs, composing, and performing gigs for the Boston Ballet. “But it’s totally worth it,” she says. Many alumni of her program have corrected their courses and rebuilt their lives.

One student developed his musical abilities to the point where he was offered a scholarship to Plugged In, a music school in Needham, Massachusetts. Another took a job in a nursing home where he also plays piano for the residents and hopes to attend medical school to become a neurologist. Love also continues her dedication to the students well after they leave the program. One alumnus recently became a father and was surprised when Love and one of her volunteers showed up on his doorstep in Connecticut with baby gifts for his new addition. Another felt her life so profoundly changed by Genuine Voices that she asked Love to play at her wedding.

The goal is to make Genuine Voices a self-sustaining nonprofit organization, and Love spends much of her time securing grants and other funding to support her work. Recent stories in the *Boston Globe* and other publications, coupled with the recognition she received at the recent International Association for the Study of Popular Music conference in Rome, make it clear that her work is making a difference.

#### **For Kids About to Rock, We Salute You**

Countless public-school music programs have been hampered by budget cuts. In 2002, the nonprofit Little Kids Rock was formed to fill this gap. From its humble beginnings as a handful of children and guitars (and a dedicated teacher), to its current standing as the largest nonprofit music education program in the country, Little Kids Rock has been a game

changer in the music-education field. The numbers tell the story: 235,000 students taught (and counting); 1,100 current teachers; and more than 42,000 instruments donated to public schools. Coupled with the support of industry heavyweights like Lady Gaga, Toby Keith, and Bruce Springsteen, Little Kids Rock has been thrust into the national spotlight. Greg Pavliv '03, its director of training, has been one of the linchpins in the school's success.

Pavliv's experience as a public-school music teacher and advocate for arts funding prepared him well for Little Kids Rock. Daunting financial odds had proven no match for his work ethic. "Before joining Little Kids, I once helped students furnish a music room from things found in a dumpster," he admits. At another school, a twist of fate gave him brief access to Elton John's piano. "I used it for a benefit concert, and the revenue allowed us to purchase keyboards for our school."

His career took him to Newark, New Jersey, where Little Kids Rock had just received a grant to help develop a music program. "They were looking for teachers to implement their model," Pavliv explains, "but few had confidence that a curriculum including rock 'n' roll, hip-hop and other modern styles could work in an inner-city school." Ironically, he found this was exactly what his students needed.

"Little Kids Rock empowers students, meeting them at their level," he notes. The program introduces songwriting and improvising early on, and helps students make CD recordings and even music videos. "I quickly implemented the curriculum for my 500 students, and took advantage of the Little Kids' online network to bounce ideas off of other teachers." The methods worked particularly well for Pavliv's students, many of whom had developmental disabilities.


"Examples of success are everywhere," Pavliv reports with contagious excitement. "We had a student with a speech impediment who was able to sing beautifully after starting our program, and she's now teaching others. One teacher

created an apparatus for a student with cerebral palsy so he could play slide guitar. Another instructor with blind students attached Braille notation to the back of a guitar to help them figure out chords."

Pavliv's hard work earned him a position as an ambassador recruiting other teachers for the program, eventually leading to his current position managing program directors around the country. Within three years, "We went from a staff of seven to being the largest nonprofit music education program in the U.S.. It was remarkable," he recalls.

The Little Kids Rock story would not be as compelling without generous financial support for the organization and star power. Its 2012 gala raised \$800,000, and featured guests Bruce Springsteen, Steven Van Zandt, and *American Idol's* Kris Allen. "Getting their participation is a total grassroots effort," Pavliv concedes. "Some initial connections and press coverage paid off. It spread like wildfire, and we soon had some quite famous people who wanted to be involved." Recently, Stefan Lessard of the Dave Matthews Band spoke at a Dallas Little Kids Rock event and donated 100 acoustic guitars to the program.

Little Kids Rock is keeping its eyes fixed on the future. "We're developing means for promising students to learn more about our pedagogy and develop a higher-education path for them to become certified teachers and Little Kids Rock instructors," Pavliv says. "The online resources on our website and on iTunes University are also expanding. In the future, we hope to have our whole program online so teachers not directly affiliated with us can download materials for free.

"It's not our business to solve all the problems our students face," Pavliv says. "However, our business is to give them hope by unlocking their creative potential. I believe we're largely succeeding there, and we're giving them a reason to want to come to school." As Pavliv says, "Our mission won't be complete until the entire Little Kids Rock staff is unemployed!" 



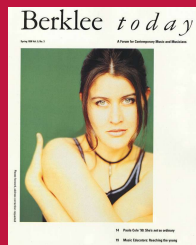
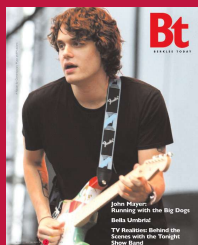
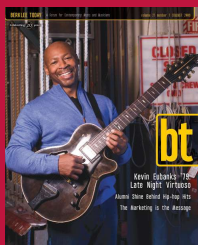
Greg Pavliv '03

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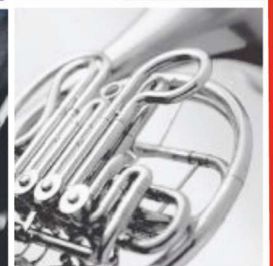


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# Gearing Up for the Dream

By Mark Small

*For decades, dedicated music retailers located in the Berklee neighborhood have offered musical gear and career opportunities to students and alumni.*

Anyone with a business sense could deduce that the blocks in Boston's Back Bay area where two conservatories and Berklee are located hold promise for music retail shops. As Berklee began experiencing exponential growth starting in the 1960s, retailers supplying instruments, amps, audio gear, strings, drumsticks, trombone mouthpieces, saxophone reeds, and more flocked to the area. At one point, business from local musicians as well as nationally recognized artists passing through the neighborhood supported Jack's Drum Shop, E.U. Wurlitzer Music and Sound, Cambridge Music, Daddy's Junky Music, and Rayburn Musical Instrument Company (a few blocks away on Huntington Avenue).

For the first time in decades, by 2011, there was no big-box retailer located in the center of the Berklee campus. In October of that year, Daddy's Junky Music at 161 Massachusetts Avenue closed its doors. Happily for musicians, Guitar Center opened a store in the same spot a year later, and business resumed.

In addition to supplying the day-to-day needs of musicians, these stores have also been significant training grounds for Berklee alumni and students employed there who plotted career paths in various sectors of the music products industry. What follows is a look at a handful of alumni who got their start in these beloved stores in Berklee's neighborhood.

## The Early Days

In 1939, Rayburn Musical Instrument Company opened up shop. During the late 1940s, it served those attending Lawrence Berk's Schillinger House (which was later renamed Berklee) in the late 1940s as well as today's students. While the store changed ownership and moved across Huntington Avenue to a new site in recent years, one constant for the past four decades has been Rayburn's legendary repairman Emilio Lyons. Dubbed the "Sax and Clarinet Doctor," Now an octogenarian, Lyons still works there two days a week. Through the years, his customers have included sax superstars spanning the generations from Illinois Jacquet to Wayne Shorter to Michael Brecker to Kenny Garrett.

Trumpet player Lee Walkowich '81, who earned his Berklee degree as a professional music major, entered the music retail business and ultimately worked at Rayburn for 15 years. "I was playing gigs with the Artie Barsamian's big band, and decided I needed a day job too," Walkowich recalls. "I started working at Boston Music Company down on Boylston Street near the theater district in 1981 and eventually became the store manager." Walkowich stayed for nine years until being lured away by the late David Ginott (then the owner of Rayburn), in 1990.

Ginott enlisted Walkowich to help him realize his vision for the store. "We built the brass department into one of the finest in the world," Walkowich recalls. "We had the high-end stuff—custom-made horns and mouthpieces—you name it, we had it. Our customers were some of the finest players in the world. Sonny Rollins, Zoot Sims, Arturo Sandoval, and many major symphony players from around the world used to shop there. Walkowich recalls the patronage of Berklee musicians in the development and success of that store. "We made a lot of international contacts through the Berklee students."

Walkowich learned the ropes during his years at Rayburn. "Emilio taught me so much about the art of the deal and how to work with the public," he says. "He taught good common-sense practices and integrity. In my book, he's a star."

After Ginott passed away in 2003, Walkowich stayed on for two more years. "A lot of other retailers around the country were watching to see what would happen next at Rayburn," Walkowich says. Alan Levin from Washington Music Center, located just outside Washington, D.C., called and offered him a job in 2005.

"I relocated to Washington and have never regretted the move," he says. "This is a huge store, and I manage the band and orchestra room here. We sell to military bands, Broadway musicians, L.A. studio players, and orchestral players. We have an \$8 million inventory in stock. It's somewhat of a unique institution."

Looking back, Walkowich says, "This industry has been good to me. I wanted a good day job that would allow me to play gigs on weekends, and I discovered that I

had an aptitude for the music retail business. It's a great industry. I've loved being involved with musicians and product development. Overall, I've enjoyed just helping people out."

## Drum Roll

During the mid-1940s, Jack Adams opened up Jack's Drum Shop on Stuart Street. Jack's still operates today making it perhaps the oldest ongoing drum store in the nation. Adams transferred ownership of the store to a family member who during the late 1960s relocated the store half a block from Berklee's 1140 Boylston Street building. In 1975, Ken Yetman, a former employee, purchased the business. The store became a mecca for students and noted professional drummers alike and stocked brand name drum sets, accessories, and all manner of exotic and ethnic percussion instruments. For years, the store supplied Berklee's African percussion students with frame drums and also carried the line of percussion instruments created by world percussionist and former faculty member Jamey Haddad.

Yetman opened a second store on Main Street in Hyannis in 1988. He closed the Boylston Street location 20 years later and now only operates the Hyannis store. "We decided to wind things down a bit," says Yetman. "But we had a good run for 33 years on the block by Berklee."

## The Store on the Corner

During the 1960s, E.U. Wurlitzer was located on Boston's Bedford Street before moving to a prominent location at the corner of Newbury Street and Massachusetts Avenue in 1970. Two generations of Berklee students went there for their equipment needs.

Guitarist Gene Joly '73 took a job at E.U. Wurlitzer as a warehouse manager in 1975. "I was serious about playing in bands and thought it would be a temporary job," he says. "But after getting married and starting a family, I got serious about having a steady income. I'm still in this industry 38 years later."

Having spent 21 years at Wurlitzer, Joly is an authority on the store's history. "As the story goes," he says, "the Wurlitzer family opened the store in the



Lee Walkowich '81

1920s as an instrument repair shop. They later began selling horns and Martin guitars. The late Tim Jachrimo joined the company in the 1950s. He had an intellectual curiosity about technology and new instruments.”

Joly says that when the first Fender sales rep showed up with a Fender Precision bass in the 50s, Pop Wurlitzer threw him out of the store. Jachrimo chased the rep down the street and told him to come back after Pop left at 5:00 P.M. “Tim was responsible for bringing the Fender and Ampeg lines to the store,” Joly says. “So when the big boom in electric instruments hit in the sixties, Wurlitzer was well positioned.”

In 1970, Jachrimo, who was then the store manager, he moved it from cramped quarters on Bedford Street to a larger space at 360 Newbury Street near Berklee. The new facility allowed more inventory and individual instrument departments. Bob Cavanaugh (now 90 years old) expertly managed the guitar department in one of the most guitar-centric areas of the country. He has countless anecdotes about waiting on George Benson, Wes Montgomery, Pat Metheny, Mick Goodrick, and others during his 20-year tenure. Cavanaugh also gets kudos for tipping off Bill Leavitt to Berklee’s search for a guitar chair in the college’s then-fledgling guitar department.

Around 1982, the Wurlitzer family sold the store to a new owner. There were signs of financial problems. Joly was named president of the store in 1983 and helped the company weather the storm. Within a few years, Joly and company had righted the ship, and the store was doing well.

During the mid-1980s, Beverly Tryon ’82, spent three years working at Wurlitzer. “I came to Berklee to study guitar,” Tryon says, “but I figured out that I didn’t want a career as a performer. Not long after Berklee, I was inspired by the great guitar builders Jimmy D’Aquisto and Linda Manzer and enrolled in a guitar-building course in Vermont.” During the six-week course, Tryon built a fine acoustic guitar, and subsequently repaired guitars in Connecticut before taking a job at E.U. Wurlitzer in Boston.

“At Wurlitzer, I did refinishing work as well as fret filing and installing pickups,” she says. “There had been one other woman there doing this work before me, but there were not too many in the field back then.” Tryon worked alongside the late Eddie Murray—a much-sought-after repairman—and Peter Stokes. Stokes later established Broken Neck Guitar Repair at 1108 Boylston Street and still operates in the location.

Tryon recalls, “Wurlitzer was in its heyday during the 1970s and early ’80s. It was the top music store in Boston then and was a fun place to work.” Many local rockers who were breaking out nationally

came to the store for instrument repairs and to buy equipment. “Peter Wolf of the J. Geils Band, members of the Cars, Boston, and other well-known musicians used to stop by,” she recalls.

After three-plus years at Wurlitzer, Tryon made another career shift. Through her repair work, she met many representatives from the major equipment manufacturers and did some purchasing for Wurlitzer. In 1985, she was hired to work in Berklee’s Purchasing Department. “It was a nice segue,” she says. Today, Tryon is the college’s senior director of institutional advancement. “Few people today know that I started my working career in guitar repair.”

By 1990, LaSalle Music, Wurlitzer’s parent company failed, but Wurlitzer was holding its own. That same year, the lease for the Newbury Street building expired, and the new owner didn’t want a music store for a tenant. “We didn’t leave willingly,” Joly recalls, “that was a fantastic location.”

In addition to opening a new Wurlitzer store on Commonwealth Avenue opposite Boston University, the company converted a small warehouse space it was renting at 180 Massachusetts Avenue to a retail space. “We really wanted to maintain a presence in the Berklee neighborhood,” Joly says. He stayed with the company until 1996, when Wurlitzer was operating seven stores in the New England area.

In 1996, Joly left to work for Thoroughbred Music in Tampa, Florida. (Wurlitzer went out of business two years later.) Joly later worked for Tascam before accepting a vice president position at Guitar Center in Southern California in 2002. In September 2013, Joly was named president of Musician’s Friend, a division of Guitar Center.

Looking back, he says, “I was fortunate to work with a lot of knowledgeable people at Wurlitzer. We had a great staff and a lot of them have gone on to develop great careers in the industry.”

#### **At the Center of It All**

Hirsh Gardner ’73 is another Berklee alumnus who found his niche in the music retail business. In 1969, Gardner (a drummer) arrived in Boston from Toronto, Canada, to study composition. He left Berklee in 1973 and began playing throughout the country with a group of musicians that later took the name New England. In 1978, the group’s demos came to the attention of Bill Aucoin, the manager for Kiss. “He was a powerful figure in the rock world then, and signed us to his management company,” Gardner says. “We later signed a recording contract with Infinity Records and started touring with Kiss, Journey, Kansas, Cheap Trick, Rush, and others.” The group had a regional hit with “Don’t Ever Want to Lose Ya” in 1979, but after four years together and three

albums, the band broke up.

Gardner established himself as a record producer and won a Boston music award, among other accolades. “Then my producing took a downturn in the early 1990s,” Gardner says. Fred Bramante, the founder of the Daddy’s Junky Music store chain, offered him a job in music retail. Gardner accepted Bramante’s offer and began a new career track. He worked at the company’s larger stores in New Hampshire, and helped Daddy’s launch a pro-audio line. Gardner was even named salesman of the year. He also started a highly successful used instrument mail order business for Daddy’s. “I remember selling some gear to Joe Perry [of Aerosmith] and [guitarist] Steve Vai.”

In 2000, Bramante asked Gardner to relocate and manage the Boston store at 161 Massachusetts Avenue. By that time, it was the biggest music store in Berklee’s neighborhood. In addition to thousands of Berklee students buying their gear there, many national touring musicians passing through town stopped in. “I remember selling a keyboard to Stevie Wonder,” Gardner says. “Joe Walsh of the Eagles and Eddie Van Halen have also stopped by.”

After experiencing financial problems, the company folded in 2011. Gardner contacted his former competitors at Guitar Center and joined their staff. In 2012, Guitar Center opened its new store at the site that Daddy’s had occupied for many years with Gardner as the store manager. “I really tuned into what the students at Berklee and Boston and New England conservatories needed,” Gardner says. “I wanted the kids to know they could come here and we’d beat the prices they could find by shopping online, and they [would] walk out of the store with the gear.”

The line of brass and woodwind merchandise, an equipment rental division that includes high-end pro audio gear, and other specialty touches, distinguish the Boston store from others in the Guitar Center chain. Gardner has also promoted bonds among the store, the educational community, and local musicians. “We are hosting clinics by Berklee faculty members and have opened our stage up for afternoon performances,” he says. “I wanted to see everyone working together.”

In addition to selling the tools of the musical trade, music retailers in the neighborhood are a great source for a part-time job or a career. “Most of the people working at this store are either Berklee alumni or students,” Gardner says. “A young student called me, saying she was coming to Berklee and that she’d worked at a Guitar Center store in her hometown for two years. That’s all I needed to hear. Without meeting her, I told her there would be a job waiting for her when she got to Boston.”



Gene Joly ’73



Beverly Tryon ’82 and Peter Stokes with a guitar built by Tryon



Hirsh Gardner ’73

# EXPERT TESTIMONY

Given by movie trailer composer  
Robert Etoll '73 to Mark Small

## Rumbles, pulses, and orchestral sweeps

If you ever watch TV or go to the movies, you've heard music and sound design elements created by Robert Etoll as he ratchets up the impact of a movie trailer or a TV promo spot. Cues from his Q-Factory Music catalog have fueled the advertising campaigns for such box-office favorites as *Man of Steel*, *Oblivion*, *The Lone Ranger*, *Lincoln*, *Silver Linings Playbook*, and countless others. As well, promos for TV shows such as *Sons of Anarchy*, *Breaking Bad*, *Zero Hour*, and *Agents of S.H.I.E.L.D.* have also drawn cues from Etoll's catalog. For the past two decades, personnel at major movie and TV studios in Hollywood have regarded Etoll as the go-to guy for custom cues and for licensing music and sound design. If a trailer calls for an orchestral flourish for an adventure film, metal guitar chords and heavy percussion for action-filled thrillers, or lighter fare for a romantic comedy, Etoll's Q-Factory has it.

Originally from Troy, NY, Etoll burnished his guitar playing, composing and arranging skills at Berklee before heading to Los Angeles. While pure musical imagination is the focal point in many of his cues, it's his work with sound design elements that has many in the business crediting him with altering the sound of contemporary trailers. His copyrighted swishes, pulses, rises, rumbles, and percussive noise montages add power to the onscreen action. Currently Etoll's catalog has 33 volumes, and three more are in production (visit [www.robertetoll.com](http://www.robertetoll.com)).

### **How did your path lead to writing music for movie trailers?**

After finishing at Berklee, I was playing with a band all around the East Coast. When the band broke up, I wanted to take things to another level. I didn't want to go to New York City. So, in 1976, I moved to L.A. to look for work as a session or touring guitarist.

I got lucky when I started working with [drummer] Alphonse Mouzon. He was looking for an educated rocker who could play over various rhythms and chord changes. His group was playing at European festivals. That was great for me because I got to meet a lot of my musical heroes from the jazz world.

I was also getting some session work, and I started to notice that the songwriters and producers were making more money than the players. I started to write some songs. I'd been playing tennis with [artist manager] Irving Azoff and got to show him one of my songs. He said it would be a good song for [producer] Richard Perry. I got



Robert Etoll

together with Richard and played it for him. He liked it and was producing the Pointer Sisters at the time. They also liked it, and it ended up on their album.

In the late 1980s, I was signed as a staff writer to Warner/Chappell Music and, later, with MCA. The Pointer Sisters, Reba McEntire, and a lot of international artists were cutting my songs. At the same time, I was scoring lower-budget films, and one of the directors was also an editor for movie trailers. He liked my work and asked me to write a 30-second TV spot for *The Godfather Part III*. Everyone at the studio liked it and I started getting calls for more music. So I got into scoring movie trailers in the early 1990s. Back then it was all work for hire. Later I retained the rights to what I'd written.

### **When did you realize that your work for trailers could be licensed for other projects?**

I didn't start licensing my music until around 1998 or 1999. By then, I'd written special scores for more than 300 trailers and TV spots. When I was writing these scores, I realized that I should compile everything I owned. I began licensing the old material and writing new stuff for a catalog.

That's when I realized that licensing was a whole different business. My smartest move was talking to the editors, music supervisors, and producers because they would tell me what they needed. They didn't have enough sound design elements: hits, swishes, and other sounds. They wanted something to create impact in their trailers. I was willing to spend months creating these sounds and putting them on discs to get them out there. At first, people wanted to treat them like sound effects that they could just buy outright. I stood my ground and told them that they had to license them from me. After about a year and a half, the licensing for my sound design elements really kicked in. There were three components to them: sound design, percussion, and rises. Editors didn't have enough trailer rises, and I caught that at just the right time.

### **Some have called you a trailblazer for sound design in contemporary trailer music.**

Well, I didn't invent trailer music like Henry Ford didn't invent the car. But he was able to figure out a way get them out there. I made these sounds available in a package format. The whole key to this business is accommodating the editors, knowing what they need. I was able

to deliver that. When I was finishing *Sound Design Vol. 4*, one or two editors told me they didn't have enough "rumbles." They wanted these short five- or six-second sound elements that would shake the theater. So I got together with another composer and we compiled about 25 different rumbles. Then, boom, we were getting licenses like crazy.

**When you began this work, did you have a studio?**

Yes, I started out with a studio in Culver City. The composers I work with all have their own project studios. In my studio we have enough space to record four or five strings or three French horns for sweetening. When we create what we call "premium releases" for our catalog that might involve 24 string players as well as horns, we'll go to a bigger commercial studio. One of my composers went to Prague to record an 80-piece orchestra.

**Do you have a stable of composers that help you create your tracks?**

I have 15 composers that I can call at any time. I'll hand pick them for certain projects. Whether I write the music or not, I produce everything. We have three projects going on right now. I have nine composers working on two of the projects that have the working titles "Dark Adventure" and "Emotional and Inspiring Release." We are also working on *Sound Design Volume VI*.

**Can you give an example of how you approach sound design?**

I might bring drummers in and we sample all kinds of drums, and bang on brake drums and coils. Then I compress the samples, distort them, add ambiance, and more. There are sample libraries out there, but I try to get as

much live sound as I can. I am planning to record a bunch of different drum rolls. For instance, I might combine a big bass drum and a taiko drum or a timpani and a taiko drum. Editors love drum rolls because they help with transitions.

**What range of sounds and emotions do you offer in your library?**

We have epic, action, comedy, and a series called "Outrageous Elements." Those are perfect for horror films. We also have a release of pulses. It is important to market them individually rather than combine them so the editors know right where to go when they want pulses.

**Given the number of people who now create music libraries, your timing for getting into the business was fortuitous.**

True. It's gotten very competitive. It's a lot harder for people to get their library noticed.

Film composers are now looking for another angle and are trying the trailer world. So for anyone who is trying to get into this business, the material better be good and have something unique about it. Everyone knows how to do classic trailer music these days. It's important to try to figure out what will be going on a year or two from now. We push the envelope and try to anticipate what will sound fresh to the editors.

**What is on the horizon for Q-Factor Music?**

I want to take things to the next level for the editors. The movie trailer has become an industry in itself—some trailers are actually better than the movies! I love it when I go to the theater and hear trailers with our music and impacts. I feel that I have the best job in town!

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# THE WOODSHED

## Layering Guitar Parts

By Mitch Coodley '75



Mitch Coodley has composed music for TV, news, sports, and jingles, and was founder of Metro Music Productions, Inc. He is owner of Mitch Coodley Music and The Buzz Music Library.

Over the past 50 or 60 years, guitar styles have changed through the influences of each new generation. And yet the basics of guitar playing—in particular, rhythm guitar parts—continue to underpin the current trends of picking, strumming, and the use of effects.

My expertise is music that's licensed for network and cable television shows. The current trend is to orchestrate music with guitar parts through a variety of textures, layering, patterns, frequency, and processing. Pattern-driven, layered textures can be heard in the music of mainstream bands such as U2 and Coldplay; in indie groups like Rogue Wave and Snow Patrol; and on shows like *Lie to Me* in Ryan Star's "Brand New Day," the show's theme song. The approach is ubiquitous in production music and commercial spots.

The demo I've produced for this discussion shows several basic playing styles that can be layered or edited to create sections, backing parts, intros, fills, builds, and changing tapestries of sound. Instrumental guitar-driven music has to provide compelling movement, usually without a real melody. It should create shape, contrast, a full-frequency range, and movement or interest over time. For this demo, I played four electric parts and one acoustic part. Everything was recorded dry, direct into Logic Pro with Logic plug-ins for all but a few effects.

You can easily duplicate these sounds at home without an amplifier or expensive third-party plug-ins. I recommend using the keys E, A, D, G because of the availability of open strings on the instrument. What follows is a breakdown of the individual parts on my demo track.

Acoustic guitar fingerpicking and strumming can be heard in bars one through eight. The intro begins with a seemingly simple acoustic picking part on an A chord. I use a low, open A on the bottom, but to get a bit more vibe on this part, I finger the middle figure on the sixth through 10th frets using the open B string, along with the fretted C# on the third string. The higher line above the staff is played on the first string. This gives me a nice rub

with seconds and sevenths and isn't a typical part. For two reasons, I've filtered and EQ'd this part. First, it gives it an unusual sound, and second, it makes it sound small, mono, and lo-fi. This helps create the effect of a bigger band entrance at bar five, which is set up briefly by the melody of the second guitar part. The strumming part that begins in bar five is basic but serves as a motor to power the track.

I played eighth-note diads with delay and other processing on electric guitar one in bars five through 12. Of course, eighth notes never get old, but the use of a repeating chord tone or tones processed and delayed for ambience is useful for creating a light wall of sound. Placing this in the midrange allows for low and high parts to go along with it.

I played sampled, reversed, or truncated riffs in bars 13 and 25. Riffs never get old. There's an endless supply of riff-based guitar-driven music on TV shows, promos, and sports programming. I've generated a simple riff (electric guitars two and three), doubled, and split into panned guitars, high and low. Then I strip-silenced the parts and truncated the licks. In Logic Pro, "strip silence" is basically a digital gating function. It removes silence between attacks and creates separate bits of the remaining audio. This creates a purposely mechanical sound that gives you dead silence between the phrases, and again, more contrast. In bar 14, I sampled the lick and reversed it. That works as a phrase ending that leads into another bit of the processed eighth-note lick in electric guitar one. Here the drums drop out to provide further contrast and change.

In bars 17 through 24, with electric guitars one, two, and three, I played some high eighth-note patterns and put processing on them in bars 17 through 24. I'd go so far as to say, "He or she who controls patterns controls composition." Patterns (repetitive ostinatos, semi-melodic figures, and everything in between) are very useful. Here I've worked with somewhat-melodic eighth-note parts that each breathe and leave space for one another. These are panned hard left and right, where the lower, crunchier part

appears on the left and the higher, clean delay part appears on the right. To knit everything together, I added a third part that's warmer. But when necessary, they remain transparent enough to handle other parts.

The low, crunch fifths like those played by electric guitar three starting in bar nine work anytime, anywhere, and under anything.

I played palm-muted parts (also called "blunting") on the acoustic guitar and electric guitar four in bars 25 to 29. This approach works with constant eighths or repeating patterns. I doubled the acoustic part and panned the tracks to the left and right. Electric guitar four has a higher-pitched pattern that alternates between an A and an E. These muted parts alone are nice—light and airy—and would make a good intro or middle section, especially if chords were to change below them.

As for the arrangement, we have an introduction; a middle section, or verse possibilities; fills and dropouts, riffs, and an ending. By simply playing a variety of parts in different registers with different frequencies and effects, you get a complete palette to work with. It's easy to construct interesting arrangements with these elements.

I encourage you to experiment with guitar layering. Then mix and match, edit and mute, build and hold. In doing this, you can create a nearly orchestral sense with the song's production. It's also helpful when you need to create edited versions of your piece. I often have to make versions in 60-, 30-, 15-, and 10-second lengths. All these elements give me plenty to work with for creating a shape quickly or over time.

Let's face it: A lot of "sessions" are done in your apartment sitting at your laptop. Whether you are the one playing the parts or not, as the producer you have most of the control. There should be a give-and-take between you and the guitarist as you create parts, apply effects, and develop ideas that work together. Start from a riff, a bass line, or a basic strum to set up your phrase. Then start layering. You'll be amazed by how much music you can generate from four bars of material.

# Musical Examples

To view larger files, hear an MP3, or see a YouTube tutorial on the demo, visit [www.berklee.edu/bt/252/lesson.html](http://www.berklee.edu/bt/252/lesson.html)

## Layer of the Land

by Mitch Coodley

♩ = 182

Acoustic Guitar

Electric Guitar 1 (with 8th-note delay)

Electric Guitar 2

Electric Guitar 3

Electric Guitar 4

A sus4 A

Ac. Gtr.

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

A 9 A A sus4 A

crunch

2

Ac. Gtr.

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

reverse FX

reverse FX

Ac. Gtr.

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

let ring

clean, ringing tone

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3

Ac. Gtr.

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

A sus4 A A 9 A A sus4 A

palm mute

crunch

chorus and delay

palm mute

Ac. Gtr.

E.Gtr. 1

E.Gtr. 2

E.Gtr. 3

E.Gtr. 4

palm mute

crunch

palm mute

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# ALUM NOTES

Compiled by Ryan Fleming '03

Greg Allen



Jeff Lorber '71



Joe Makhholm '78



Jawanza Kobie '79



Frank Macchia '80

## 1956

A \$10,000 scholarship was established in honor of **Les Harris** of Newburyport, MA, at Newburyport High School. A plaque was installed in his honor, and a concert was performed featuring Harris, his son **Les, Jr.** '83, and his granddaughter Aubrey.

## 1968

**Lloyd Garber** of Toronto, Canada, provided music for the performance DVD by Karen Houle titled *Selected Pieces from "Is That the Wind?"* Visit [www.lloydgarber.com](http://www.lloydgarber.com).

## 1971

**Jeff Lorber** of Pacific Palisades, CA, and the Jeff Lorber Fusion released the album *Hacienda* on Concord Records. It features drummer **Vinnie Colaiuta** '75, bassist Jimmy Haslip, violinist Jean-Luc Ponty and other guests. Visit [www.lorber.com](http://www.lorber.com).

## 1975

**Nick Puin** of Strongsville, OH, is the music director of the Italian Band of Cleveland and a member of the Cleveland Composers Guild. His arrangements have been performed by the Baldwin Wallace and Case Western Reserve universities' jazz ensembles.

## 1976

**Frank E. Warren** of West Roxbury, MA, was commissioned to write a solo piece for concert pianist Beth Levin titled "Three Glimpses of Beethoven." The Boston premiere will be in May 2014 at New England Conservatory. It will also be performed in other locations, including New York City. Visit [www.bethlevinpiano.com](http://www.bethlevinpiano.com).

## 1978

Drummer **Scott Anderson Kohler** of Chicago, IL, released *Brailledog Unleashed*, which features original music with his jazz quartet. Visit [www.brailledogmusic.com](http://www.brailledogmusic.com).

**Joe Makhholm** of Paris, France, was commissioned to compose "Five in One (Monk's Moods)," a work that pays homage to Thelonious Monk for the Turning Point Ensemble of Vancouver, BC. It was one of five new Monk-inspired works for "Round Midnight," the final concerts on the group's 2012–2013 season.

**Richard Ruotolo** of Meriden, CT, released a CD of compositions, arrangements, and performances on vibraphone and other percussion instruments. He leads a quintet in Connecticut. Visit [www.ruotolomusic.com](http://www.ruotolomusic.com).

## 1979

**Jonathan R. Lax** of Summit, NJ, performed at the 2013 International Trumpet Guild Conference in Grand Rapids, MI. He was also selected to perform at master classes by the Los Angeles Philharmonic and National Symphony Orchestras.

## 1980

**Frank Macchia** of Burbank, CA, completed a sample library called *Cinematic Tension FX* on Native Instruments Kontakt with the company Sampleism. He will release the CD *Grease Mechanix* in January featuring an allstar band. Visit [www.frankmacchia.net](http://www.frankmacchia.net).

Songwriter/producer **Shele Sondheim** of Hollywood, CA, recorded three songs with artist Catherine Walker in Nashville. This November he will be an artist-in-residence at Columbia College in Chicago, IL.

**Tim Sublette** of Smithfield, MO, has released "Don't Know," a single from his forthcoming album of originals. Also featured on the track are **Chris Sublette** '10, two-time Grammy winner Joe Sublett, and Jamie Sublette.

**Gregan Wortman** of Anaconda, MT, is playing bass for a local rock trio after pursuing a career as a travel and history writer. He also teaches guitar, keyboard, and voice.

**David Young** of Decatur, GA, published his third school-counseling book, *More Skits & Raps for the School Counselor*.

## 1981

**Kevin Barbour** of Nashua, NH, composed, performed, and produced the music for his album 3. Visit [www.abstractlogix.com](http://www.abstractlogix.com).

**Pedro Brito** of Caracas, Venezuela, was involved in the Ocumare del Tuy Edo Araguain, a Venezuelan jazz festival. in August.

**D.W. Keating** of Rancho Cordova, CA, is a freelance recording artist, trumpeter, and teacher, and owns Bad Dog Live. He works with groups including the Touch of Magic-Motown Tribute, Citrus Heights Community Marching Band, Capitol Pops Concert Band, and the Jim Ott Brass Ensemble. Visit [www.baddoglive.com](http://www.baddoglive.com).

Saxophonist **Scott Robinson** of Teaneck, NJ, and his Bronze Nemesis project were featured in the June issue of *Sci Fi* magazine. He also completed *Afar*, a duo CD with Frank Kimbrough, and was an artist-in-residence at the Nürnberg Jazz Festival in Germany. Visit [www.sciensonics.net](http://www.sciensonics.net).

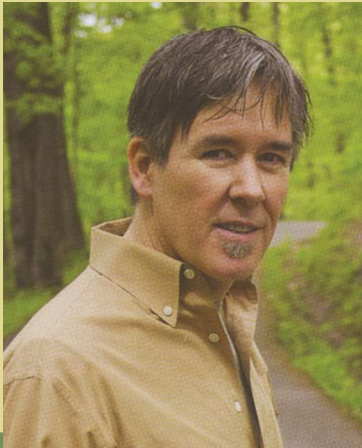
## 1982

**Randy Hetlage** of St. Louis, MO, and his rock-fusion group Morphelionous released a 12-song CD. Visit [www.morphelionous.com](http://www.morphelionous.com).

### Miguel Kertsman '86

## The Multidimensional Composer

By Mark Small



Pete Huttlinger '84

### 1983

**Brian Bigelow** of Fall River, MA, has worked as the vice chairman of the Fall River School Committee and a city councilor. He is rebuilding AFM Local 216 as the director of development and community affairs.

**Carol Evans** of New Orleans, LA, is an active vocal and bell choir member, and a tutor for WyzAnt Inc.

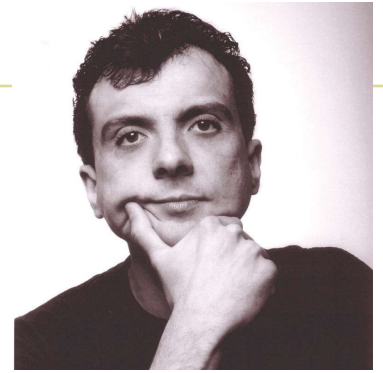
### 1984

Composer **Joel Goodman** of Calabasas, CA, wrote music for the films *Which Way Is the Front Line from Here?*, *The Life and Times of Tim Hetherington*, *Miss You Can Do It*, and *The Diplomat*. Visit [www.joelgoodman.com](http://www.joelgoodman.com).

Guitarist **Pete Huttlinger** of Nashville, TN, released an album and an accompanying 52-page storybook project *McGuire's Landing*. Penned by Huttlinger, the fictional story details episodes in the life of an Irish immigrant during the 19th century. Visit [www.petehuttlinger.com](http://www.petehuttlinger.com).

### 1985

**Slavko Avsenik Jr.** of Ljubljana, Slovenia, has been active in film and television scoring. Two of his recent projects include *The Charmings* for television and the score for the film *Iron Sky*.



Miguel Kertsman '86

**Miguel Kertsman '86** is on the phone from his native Recife, Brazil. It's mid September, and he is at the tail end of a vacation that reunited him with family members, but he also managed to squeeze some business into the trip.

Kertsman grew excited in talking with a friend who heads a local conservatory that is launching a program to help train underprivileged music students to play orchestral music. Inspired by the success of José Antonio Abreu and his Simón Bolívar Youth Orchestra in Venezuela, the hope is that a similar effort in Recife could give Brazilian youth the chance to break out of poverty and find a future in music.

"They will recruit kids from the slums and give them music instruction and even a small salary to play with the orchestra," Kertsman says. For his part, Kertsman hopes to become involved as a guest conductor and artist in residence and to promote exchanges with musicians in Europe and America. "I'd like to establish an international bridge to show these kids the career potential for becoming a professional musician."

#### In Three Places

If all the details can be worked out, Kertsman's visits will be episodic rather than continuous. His multifaceted career finds him dividing his time these days between his home in Vienna, Austria, and Chicago, IL. Adding Recife to his itinerary suits Kertsman. His career has three tracks: composing, teaching, and performing. Kertsman writes symphonic works for the concert stage as well as music in popular genres for film and video games. He holds a teaching post at Danube University Krems in Austria, and is a guest lecturer at Tribeca Flashpoint Media Arts Academy in Chicago and other institutions. He also performs as a keyboardist in classical as well as jazz and rock settings.

He grew up in Recife in the Pernambuco region of Brazil. There the distinctive sounds of *maracatu*, *frevo*, and other local styles blended in his mind with the music of Bach as well as the Hungarian dances and

Viennese waltzes he heard around his home.

He picked up guitar at seven, but later he turned his attention to classical piano and electronic keyboards. By the time he was 17, Kertsman and his band had made a record of progressive rock that got lots of radio play in Brazil. When it came time for university, his parents were not enthusiastic about him pursuing a music career, so he studied electrical engineering but never abandoned music. During a family visit to Boston when he was 18, Kertsman slipped away for a few hours to visit the Berklee campus.

"I really wanted to see it, because some Brazilian musicians I knew of had attended the college," he recalls. "Everything I was interested in was there, from classical composition to music technology." Kertsman applied, was accepted, and began his studies in the summer of 1984. He was an MP&E major but also amassed a lot of composition credits before completing his studies in just two and a half years.

He gravitated to New York after graduation where he played a lot of sessions as a keyboardist and pursued further composition studies with Stanley Wolfe at Juilliard. When he landed a job as a recording engineer, and later as a producer for Sony Classical, Kertsman's parents became less concerned about him making a living. He managed to juggle work in the studio with his compositional pursuit, and his orchestral work *Sinfonia Concertante Brasileira* premiered in Brazil in 1989. He also found a balance in moving between the popular and classical music scenes. "At times, it was a real contrast," he says. "I'd be doing sessions for house and dance music albums during the day and playing classical recitals around New York at night."

He met and married a woman who also worked at Sony. They were transferred together to London and then Germany. They moved around, including spending time in Chicago where Kertsman did acoustics consulting work for Kirkegaard Associates. In Chicago he also made a connection

that would lead him to education.

"I met some people there who were establishing the Tribeca Flashpoint Media Arts Academy," Kertsman says. "I helped to design the school's recording arts program. I made the decision that writing, playing, and teaching was a healthier combination for me than mixing the creative side with a corporate job." In 2011, Kertsman left his position with Kirkegaard and moved his family to Vienna. He helped to develop a master's degree program in composition for film and media at Danube University. The program launched in 2012, and Kertsman became its director. "I'd never planned on being an educator," he says, "but then I fell in love with teaching."

Kertsman continues his composing and performing. On the classical side, he recently released *Amazônia: Symphonic Poem*; a CD compilation of his early symphonic works featuring the Bruckner Orchestra Linz with Dennis Russell Davies conducting. Guest performers include soprano Katarzyna Dondalska and contralto Christa Ratzenböck on *Acorda!*, his first chamber symphony dating from 1987. The album also contains *Sinfonia Concertante Brasileira* and his evocative tone poem *Amazônia*. He's planning a follow-up recording that will feature three new concertos.

Lately, Kertsman has fused his performing and composing interests in his work for ZoopTEK, a video-game development lab at Flashpoint Media Arts Academy. He's written a blend of metal and world music for their title *Avarice*, and has been doing electronic sports (eSports) gigs with a drummer. As gamers compete, the musicians create the score on the fly. "This is very popular in Germany where events are held in theaters, clubs, or sports bars, he says. "It's a new idea where the audience isn't just listening, they're also competing."

As well, Kertsman has many endeavors competing for his time and talents, and plenty to keep him busy in Vienna, Chicago, and Recife.



Kevin Kastning '86



Ed Littman '86



Elise Letourneau '89



Kelley Bolduc '90

Saxophonist **Cleave Guyton** of Brooklyn, NY, currently plays with the Count Basie Orchestra. He also released the album *Introducing the C.J. Heptet*. Visit [www.cleaveguyton.com](http://www.cleaveguyton.com).

## 1986

**Ben Camp** of Laguna Niguel, CA, co-wrote Victoria Justice's single "Gold" with Peter Thomas, **Jason Weiss** '12 and **Sam Shrieve** '11. He also co-wrote "Mind Is Blown" for MainStreet with Shrieve and Joren van der Voort. **Ethan Mentzer** '04, van der Voort, and Camp have also worked with Ang3 on her upcoming EP.

**Zen Hardy** of Lawrenceville, GA, was the bassist and coproducer on an EP with the Fortunate Few. He is finishing coproduction and performance on Jeremy Parks's forthcoming EP. In June, Hardy launched a line of 3-D-printed bass and guitar accessories through Valley Guitar Gear. Visit [www.bridgpickholder.com](http://www.bridgpickholder.com).

Guitarist **Kevin Kastning** of Groton, MA, and saxophonist **Carl Clements** '87 released the album *Nowhere, Now Here* on Greydisc Records. Kastning also released *Dark Sonatas* with fellow guitarist Mark Wingfield. Visit [www.kevinkastning.com](http://www.kevinkastning.com).

**Ed Littman** of North Haledon, NJ, owns a mastering facility and has worked on projects for New Riders of the Purple Sage and David Fiuczynski and for the labels Daptone Records and Dopebrother Records. Littman has

numerous CDs available online. Visit [www.edlittman.com](http://www.edlittman.com).

## 1987

**Dario Saraceno** of Wappingers Falls, NY, and his band Dario and the Clear released the single "Live Now" from their forthcoming CD.

## 1988

**Chris Fassbender** of Grand Rapids, MI, is the house drummer at Mojo's Dueling Piano Bar in Grand Rapids, and was inducted into the Rhode Island Music Hall of Fame in April.

**John J. Marrs** of Houston, TX, released the e-book *A Better Way: Piano Method Book 1*, which is available at Apple's iTunes bookstore.

## 1989

**Rob Disner** of Winston-Salem, NC, opened Idlewild Interactive Media Services, an audio/video conversion facility. Visit [www.idlewildmedia.com](http://www.idlewildmedia.com).

**Phillip DiTullio** of Milford, MA, is working with Berklee's Stan Getz Library to annotate notes from composer Joseph Schillinger to restore history from the years when Berklee was known as the Schillinger House. DiTullio is a cofounder of the Schillinger Society, which recently joined the Artists Recording Collective. Visit [www.schillingersociety.com](http://www.schillingersociety.com).

**Elise Letourneau** of Ottawa, Canada, has won numerous awards for her choral compositions. In addition to numerous performances of her music, the Capital Vox Jazz Choir has recorded it. Visit [www.capitalvox.ca](http://www.capitalvox.ca).

**Drew Wiseman** of Marietta, GA, recently released his debut solo album, *Shine*.

**Yuval Ron** of Studio City, CA, composed the score for the off-Broadway theater production *Murmurs & Incantations*. He also wrote music for the CD *Six Healing Sounds: Journey to Health & Happiness*, and leads retreats, workshops, and performances. Visit [www.yuvalronmusic.com](http://www.yuvalronmusic.com).

## 1990

**Kelley Bolduc** (aka Kelley B.) of Boston, MA, and her band Hot Like Fire, released their third CD, *Forward*. The group was cited in the Best Caribbean Band category and received the Best Caribbean CD award at the 2013 New England Urban Music Awards. Visit [www.hotlikefire.net](http://www.hotlikefire.net).

**Avraham (Howard) Burke** of Northbrook, IL, has performed in Jerusalem with the Mediterranean-Gypsy band Tizmoret Amamit, featuring bassist Naor Carmi. He also has his own pop-jazz project, 310 Worlds, whose recording is available on CD Baby and iTunes.

Composer **Louis King** of New York City writes a blog where he shares

thoughts on being a composer and about artists that have influenced his craft. Visit <http://loukingblogs.blogspot.com>.

**Blake Morgan** of New York City released the album *Diamond in the Dark*. He is the founder and CEO of ECR Music Group and has been interviewed by the media about musicians' royalties and copyright issues.

**Veronica Petrucci** of Franklin, TN, has released *Made It out Alive*. She and her husband, **Angelo Petrucci** '78, are touring to promote the album. Visit [www.angeloandveronica.com](http://www.angeloandveronica.com).

Jazz guitarist **Kurt Rosenwinkel** of Lucerne, Switzerland, has been touring to promote his latest album *Stars of Jupiter*. He was recently featured on the cover of *DownBeat* magazine. Visit [www.kurtrosenwinkel.com](http://www.kurtrosenwinkel.com).

## 1991

**Adonis Aletras** of Aglandjia, Cyprus, has had his music featured on TV shows including *Duck Dynasty*, *America's Next Top Model*, *Chef Roblé and Co.*, *Hollywood Treasure*, *Animal Planet*, *Bar Rescue*, and more, including CBS promos.

**Libby Landy** of Bellevue, WA, played with the Synergia Northwest Orchestra and a star-studded roster of artists for the Music Matters concert to raise support for after-school music lessons in Seattle's elementary schools.

**Dow Brain '88** and **Brad Young '89** didn't know each other at Berklee. But after meeting during the early 1990s, they discovered that their different skill sets and similar musical interests yielded an "aha" moment for their creative chemistry and a successful, collaborative relationship developed.

Brain is a product of the music synthesis major and Young of the MP&E program. Both were interested in sampling jazz and experimental riffs just as producers of the then-emerging rap scene were doing. They later launched two ventures: Underground Productions and BUMP (or Big Underground Music Publishing), both based in Needham, MA.

The pair penned and coproduced four songs on the British band LFO's self-titled album, including number-one *Billboard* single "Summer Girls." The legendary Clive Davis oversaw the project. This success led to a three-year publishing deal with BMG Songs.

At Underground Studios, Brain recently produced and recorded Lauren Bennett's vocal tracks for LMFAO's number-one hit "Party Rock Anthem." Their BUMP Music library, which contains 3,000 tracks of vocal and instrumental music they've created for film and television, has yielded

placements on such shows as *The Office*, *Weeds*, *Cupid*, *The Works*, *How'd You Get So Rich?*, *AFV*, *Sox Appeal*, and *The Sopranos*.

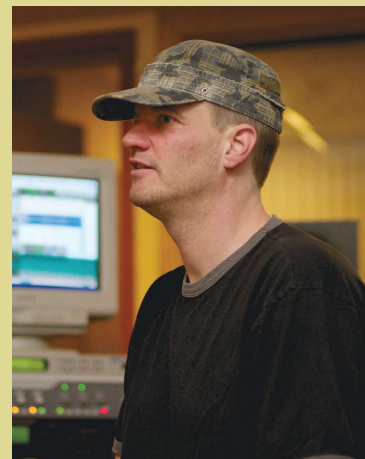
"Early on," says Brain, I found a huge, creative force in Boston and was able to combine that with what I learned at Berklee from teachers like Walter [Beasley] and Kurt Biederwolf. They always inspired me to try new things, and there was a lot of sampling of jazz music in rap; it was a great way to combine sounds. Music is a huge catalyst for bringing people from different backgrounds together."

Similarly, while serving as an intern at Newbury Sound Studio after finishing his Berklee studies, Young experimented in the studio after hours working with samples and experimental riffs. He met a raw, talented rapper, Brick Casey, and began working with him. He later introduced Casey to Brain and the three worked together on a project in a small Dorchester studio. They have since collaborated extensively. Casey was "one of those musicians that stood out," Brain recalls. "He was the perfect ingredient to add to the mix. For BUMP, our production company, Brad and I work with people all over the world, and Casey has been our most successful artist. Together, we've gotten placements

in the Showtime series *Ray Donovan*. It's funny that this partnership started in a place where we were just trying to be creative and capture interesting sounds." The three are now creating material that resonates with the music and film industries.

The BUMP music catalog entries are diverse. "Spec' stuff is largely what we do," Brain remarks. "Music supervisors contact us wanting a particular sound or feel. A recent case was a project we did for the Jimmy Kimmel Live show. Turnaround times for these projects are usually short. I may have to call Casey on Tuesday to write lyrics and then have to submit the finished project on Wednesday or Thursday. Casey is creative, talented, and reliable. I will record his vocal in the studio and then complete the rest of the production using Logic at home."

At a recent session, I watched Brain boot up a tune and Casey boldly step into the vocal both with just three words written on a notebook page. Casey used images from his words to evoke passion. Like a jazz soloist, he let his lyrics flow for more than eight minutes. He seamlessly changed cadence and carefully crafted each phrase as Brain captured his performance. The whole session lasted only 15 minutes. "Now Brad and Dow will fine-tune it,"



*Dow Brain '88*

Casey told me. "I trust them to perfect what we've started."

Brain attributes the success of the studio and BUMP to what the duo learned at Berklee, their exposure to many different styles of music, and the chances they've had to experiment with various sounds. With a steadily growing client list, their continuing musical presence on TV seems assured.

—*Michael Gaskins '93*  
Director, Alumni Affairs

## NEW YORK SPOTLIGHT

Round Hill Music is a boutique-size music publisher based in New York City that's staffed with a team of people who are passionate about music. The members of the Round Hill team include four Berklee alumni: CEO and chairman **Josh Gruss '97**, chief operating officer **Michael Lau '90**, creative director of sync and licensing **Mallory Zumbach '05**, and royalty administrator **Britnie Stingelin '09**.

Among its services, Round Hill offers song placements, organization of co-written material, international development, creative sync and music licensing for all visual and interactive media, and music supervision. After 13 years in financial services, Gruss started the company. He'd always wanted to work in the music industry and found that the intersection between the finance and music industries led naturally

to music publishing. Given his clear understanding of music business, Gruss has been able to invest in music catalogs of the utmost quality.

When asked to characterize the company, Gruss says that it's a "place full of [Berklee] alumni that is not intimidating and is here to listen to songwriters and make deals in a client-friendly way." Many publishing companies are much larger and do not offer the one-on-one attention that Round Hill provides to clients. This client experience makes it a diamond in the rough among music publishers.

Having a Berklee education gives these professionals knowledge of the industry and enables them to speak the same language as the artists they work with. The Round Hill staffers frequently offer their clients advice that will lead to better chances for them to place their songs.

"It's important to have positive lyrics when hoping to get song placements in advertising," Zumbach told me when asked about the advice she gives. "Artists and songwriters need to be open minded," adds Lau, "Don't pigeonhole yourself; be open to trying new things. Write with everyone—even if you're afraid. Go out there and learn everything." Round Hill views music as a long-term investment as great songs are useful placements for years. Consequently, the company is always looking to grow but also to maintain its existing catalog.

Round Hill is also a great place for Berklee students to learn through internships. The company offers a solid learning environment where interns can hone their administrative and creative skills. When asked about the internship program, company president Neil Gillis revealed that



From the left: *Britnie Stingelin, Mallory Zumbach, Josh Gruss, Michael Lau, and Neil Gillis.*

they bring their interns into staff meetings so that they can gain a broad experience.

While Round Hill Music is a small company, its staff is extremely dedicated to their business and the artists and writers with whom they work. For more information, visit [www.roundhillmusic.com](http://www.roundhillmusic.com).

—*Arielle Schwalm '10*  
Assistant Director, Alumni Affairs

Jenna Clark



Lori Cotler '93



Ben Goldberg '98



David Laborier '96



Alma Micic '99

## 1992

Bassist **Bryan Beller** of Nashville, TN, and his band the Aristocrats released *Culture Clash*, featuring guitarist Guthrie Govan and drummer Marco Minneman.

**Steve DeMott** of Darien, CT, engineered the vocal and choir recording sessions for Microsoft's new *Halo: Spartan Assault* video game, which was released in July.

**Jay Jennings** of Burbank, CA, was the sound designer for the films *The Hangover Part III* and *Gangster Squad*, and was the sound designer and rerecording mixer for *The Rolling Stones: Crossfire Hurricane* (which was nominated by the Motion Picture Sound Editors for Best Sound Editing, Long Form Documentary).

In late 2012, **Paul Young** of London, England, was the musical director for a pantomime production of *Peter Pan*. This holiday season, he will work as the musical director for *Puss in Boots*.

## 1993

**Reg Bloor** of New York City and her band the Paranoid Critical Revolution released *Crimson Canvas* on Systems Neutralizers records. She recently performed in Paris, France, and Lublin, Poland, with the Glenn Branca Ensemble.

**Lori Cotler** (aka LOIRE) of Montclair, NJ, is starring in *The News*, a reality opera composed by Jacob TV. Recently

she performed with Glen Velez and Berklee professor Eugene Friesen and toured in the Netherlands with the Nederlands Blazers Ensemble. In 2014 she will tour with the Nationale Reisopera. Visit [www.loirevox.com](http://www.loirevox.com).

## 1994

Guitarist "**Metal Mike**" **Chlasciak** of Wayne, NJ, released the solo album *The Metalworker*, as well as the instructional DVD *Metal for Life* through *Guitar World* magazine. Visit [www.metalmike.net](http://www.metalmike.net).

## 1996

**Pablo Ablanedo** of Cambridge, MA, recently composed music for a collaborative work with photographer Laura Tenenbaum. It was performed by the French classical trio Meltem. Visit [www.pabloablanedo.com](http://www.pabloablanedo.com).

## 1997

**Sean-David McGoran** of Fort Smith, AZ, released *The Tuned in Musician*, a creator- and community-centered approach to meditation for musicians. Visit [www.thetunedinacademy.org](http://www.thetunedinacademy.org).

**Joshua Craig Podolsky** of Scottsdale, AZ, released the book *Shredding Acoustic Guitar: Heavy Metal Meets the Acoustic Guitar* through Alfred Music Publishing. He also fronts the band the Alien Blakk. Visit [www.thealienblakk.com](http://www.thealienblakk.com).

**Sarah Sharp** of Austin, TX, and her quartet the Jitterbug Vipers released the album *Phoebe's Dream*, and have been touring to promote the record. Visit [www.jitterbugvipers.com](http://www.jitterbugvipers.com).

## 1998

Violinist **Ernesto Briceño** of Barcelona, Spain, is the leader of Cordes del Món, a 20-piece chamber orchestra that has been touring worldwide. He is also a teacher at the Conservatori Superior de Música del Liceu.

**Brooke Fox** of Brooklyn, NY, is the director of client and artist services for Visionary Media, a nonprofit that serves visually impaired musicians. Visit [www.visionarymedia.com](http://www.visionarymedia.com).

**Ben Goldberg** of Brooklyn, NY, won first place in the Susanville Symphony's Composition Competition in the American Composers Category. He recently conducted his piece *Deception* and has been commissioned for works by the Central Ohio Symphony and Reno Philharmonic Youth Strings Symphonia. Visit [www.bengoldbergmusic.com](http://www.bengoldbergmusic.com).

## 1999

**Ian Barkon** of Monroe, CT, and **Sara Roncarati** '00 were married on April 27. Both are music educators in Massachusetts.

**Scott Eisenberg** has been touring as the front-of-the house engineer

for the band Imagine Dragons since December 2012. The group is completing a world tour.

**Richard Furch** of North Hollywood, CA, mixed albums by India.Arie and Christette Michele for Motown Records, as well as TGT for Atlantic Records. Visit [www.richardfurch.com](http://www.richardfurch.com).

Guitarist **David Laborier** of Luxembourg was involved with two recent projects: the trio album *Three's a Crowd*, and Gast Waltzing & LARGO's album *Jazzed Up in New Orleans*. Visit [www.labojazz.com](http://www.labojazz.com).

**Alma Micic** of Bronx, NY, released her third album, *Tonight*, which is a collaboration with producer-guitarist Doug Wamble.

**Oli Rockberger** of Brooklyn, NY, released the album *Old Habits*, featuring performances by several Berklee alumni. He recently performed at the Blue Note Jazz Club in New York and will play in December at the Cotton Club in Tokyo, Japan, with the Will Lee Band. Visit [www.olirockberger.com](http://www.olirockberger.com).

**Jaleel Shaw** of Paterson, NJ, completed tours with Roy Haynes, Mark de Clive Lowe, and Ben Williams and recently performed in North and South America. Visit [www.jaleelshaw.com](http://www.jaleelshaw.com).

**Alekos Vretos** of Argolis, Greece, was included in the *Athens Voice* newspaper in the list "100 & 1 most influential people in the Greek music scene." Visit [www.jadeomusic.com](http://www.jadeomusic.com).

## L.A. Newsbriefs

This summer featured a flurry of activity among members of Berklee's L.A. community. **Elik Alvarez '00** won the Goldspirit award in the Best Documentary Score category at the International Film Music Festival in Córdoba, Spain, where he served as the guest conductor of the Córdoba Symphony Orchestra during the awards ceremony.

**Marty Silverstone '03** released the EP *St. Sauveur* that features original music and has become affiliated with the Boston-based charity Artists for Humanity. Silverstone and **Johannes Rassina '04** coproduced the record and **Evan Brown '05** played guitar.

**Vivian de Aguiar-Buff '12** is a technical score engineer for movies working with composer Henry Jackman's company Sacred Tiger. She has worked with Jackman on the animated films *Turbo*, *G.I. Joe: Retaliation*, and *This Is the End*. On her own, she's composed for short films *Na Cama*, *Stiff*, and *Moneytubes*.

Thus far the vocal trio KING, has enjoyed a banner year. Comprising **Paris Strother '08**; her twin sister, Amber Strother; and friend Anita

Bias, the group began the year on a high note when Robert Glasper sang their song "Move Love" on the *Black Radio* recording. The album won a Grammy in the Best R&B Album category. KING released the first single from its upcoming album *In the Meantime*, and was featured in *Ebony* and *Billboard* magazines. As well, the group has officially announced its partnership with Prince.

Congratulations are in order for our Emmy Award nominees: **David Schwartz '74**, **Rob Mathes '84**, **Jason Tregoe Newman '99**, **George Haddad '99**, **Daniel Colman '95**, **Brian Riordan '95**, **Pablo Munguia '97**. We go to print before the September 22 broadcast and send best wishes to all seven nominees.

The Berklee Center in Los Angeles has launched the Play It Forward initiative that encourages L.A.-based alumni to make a gift of any amount to the Berklee Fund. It's not the dollars that matter but the number of alumni who join us. To learn more, visit [www.berklee.edu/giving/la-play-it-forward](http://www.berklee.edu/giving/la-play-it-forward) to learn more! Also, our office recently held a Green Room networking event that

drew more than 100 people. As well, **Julie Sach '09** hosted a pool party for our Women in Tune Group.

The composing and guitar playing of **Aaron Kaplan '96** have brought him to the forefront of a new trend: custom scoring for reality shows. Through his affiliation with Barefoot Music, a collective of composers, he started working on such shows as *Top Chef*, *Project Runway*, and *The Real Housewives* series. Kaplan recently launched GrooveBank "micro-libraries" offering defining themes and sonic branding for TV shows. With GrooveBank, Kaplan is bridging the gap between production libraries and custom scores. All the GrooveBank cues are composed, produced, and mixed in house. Additionally, Kaplan has created Moonshine Music Company, a country music library.

As a studio guitarist, Kaplan played on Rod Stewart's *Great American Songbook* recordings and was featured on the *Ironman* soundtrack. Kaplan has worked with numerous Berklee alumni during his time in Los Angeles, including scoring mixer **Kevin Globerman**



Aaron Kaplan '96

'95, bassists **Chris Golden** and **Eric Holden '99**. While at Barefoot, Kaplan supervised then-intern **Ali Memarian '06**, who was later hired as a music supervisor. Speaking of the many professional contacts he's made in the L.A. community, Kaplan says, "I think I know more people from Berklee out here than when I was at Berklee! It's a tremendous network."

That's it for now.

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

## Auspicious Beginnings

After graduating from Berklee in May 2011, **Will Wells** faced a quandary common to many of his peers: where to begin his career. He chose Los Angeles, where so many musical heroes like **Quincy Jones '51** have made their way. In October 2011, he made the move and the range of experiences and successes that he has seen in his first two years is truly impressive.

At that time, Broadway music director **Alex Lacamoire '95** was

setting up the L.A. run of *Bring It On: The Musical* at the Ahmanson Theatre in Los Angeles. Through trusted recommendations, Lacamoire hired Wells to assist with transcriptions, orchestrations, mixing and preparing tracks in Pro Tools and Logic. This is how his L.A. story began and the initial collaboration with Lacamoire has subsequently yielded several other Broadway-related opportunities.

Wells soon began assisting film composer and record producer **Richard Gibbs '77** in the Woodshed, Gibbs's Malibu studio. In early 2012, Gibbs recommended Wells to a couple of Malibu friends for an opportunity to run front-of-house sound for Big Bad University, an offshoot of LMFAO. That move, in turn, led Sky Blu of LMFAO to hire Wells to join the group's tour of North America. By then, Wells was writing and producing, as well as being a road manager.

By mid-2012, Wells returned to Los Angeles and almost immediately received an offer to score his first feature-length film, *Game*, by a Dutch company. It will premiere later

this year. After that project, Wells was recommended to up-and-coming Canadian vocalist Nikki Yanofsky, who was searching for a music director. Wells put together an all-Berklee alumni ensemble to audition for the gig and was hired.

Wells then took that band into Capitol Records studios to record a national promo for Yanofsky's album and had the pleasure of working with her executive producer, Quincy Jones. Wells has just completed his second tour as Yanofsky's MD, playing major festival bills alongside such icons as Herbie Hancock, Steve Gadd, and David Sanborn.

A graduate isn't always ready to hit the ground running. But for those who knew Wells on campus, his activities since graduation are hardly a surprise.

By his senior year, he was in high demand for high-profile projects on campus and his undergrad experiences performing, composing, arranging, contracting, and producing prepared him well. He took advantage of the Berklee Alumni Office on campus and the Berklee



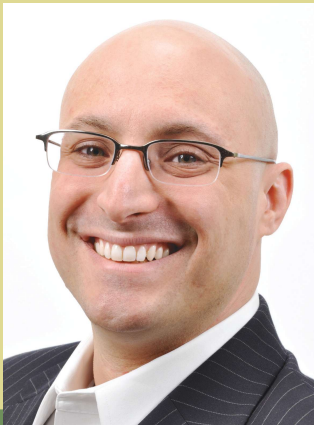
Quincy Jones (left) and Will Wells during a session at Capitol Records Studios.

Center in Los Angeles and several of his early major breaks came through those channels. Wells's early success came through the alumni network and he's already in position to pay it forward by creating work for other alumni. His star is on the rise. Stay tuned!

—*Peter Gordon '78*  
Director of Berklee Center in LA



Will Wells '11



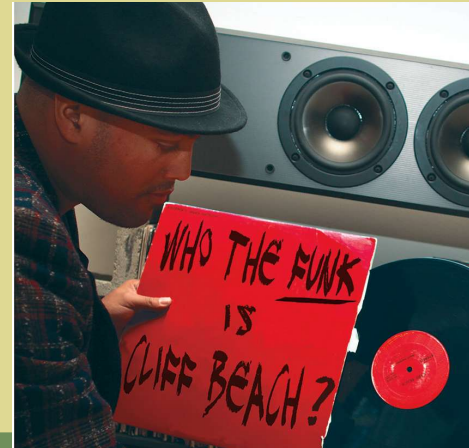
Greg Stein '00



Maria Morales (aka Majo) '01



Brian Sturges '01



Cliff Beach '02

Accordianist **Michael Ward-Bergeman** of Melbourne, FL, released the album *Gig 365*, which is based on his gigs during 2011. Visit [www.gig365.com](http://www.gig365.com).

## 2000

**Elik Alvarez** of Pasadena, CA, won the Goldspirit award in the Best Documentary Score category at the International Film Music Festival in Córdoba, Spain. He was a guest conductor for the Córdoba Symphony Orchestra during the awards ceremony.

In August, **Patrick Charles** of Woodland Hills, CA, and his Makandel Group performed at Sumida Triphony Hall in Tokyo, Japan, with **Gaku Murata** '04 (guitar) and Michael Roberts (saxophone). Charles is an Exodus Cymbals endorsee. Visit [www.patrick-charles.com](http://www.patrick-charles.com).

Saxophonist **Bob Reynolds** of Los Angeles, CA, released the album *Somewhere in Between*. **John Mayer**, Aaron Parks, Eric Harland, **Oli Rockberger**, **Janek Gwizdala**, and John Shannon played on the CD. Visit [www.bobreynoldsmusic.com](http://www.bobreynoldsmusic.com).

**Gregg Stein** of Framingham, MA, was recently appointed as the CEO of wireless speaker company Libratone Inc. Visit [www.libratone.com](http://www.libratone.com).

## 2001

**Christopher "Kip" Jones** of Saint Paul, MN, performs and tours with the clas-

sical string quartet ETHEL. The group's performance at the Santa Fe Opera was featured on a PBS special.

**Maria Morales** (aka Majo Riviera) of Bogotá, Columbia, released the single "Yo Podría Ser." See the song's video at [www.youtube.com/watch?v=HYZ\\_bRK2yb4](http://www.youtube.com/watch?v=HYZ_bRK2yb4).

**Paulo Perfeito** of Aldoar, Portugal, received a student award in *DownBeat* magazine for a performance with Paulo Perfeito's Eastman 6tet. Visit [www.pauloperfeito.com](http://www.pauloperfeito.com).

**Brian Sturges** of Los Angeles, CA, graduated from the Second City, Hollywood's Conservatory Program, after an eight-week run of the original comedy show *America: Made in China!*, which he cowrote. He has been cast in *The Really Awesome Improv Show*.

## 2002

**Cliff Beach** of Los Angeles, CA, released the EP *Who the Funk Is Cliff Beach?* He was nominated for three Los Angeles Music Awards, including one in the Record of the Year category, and a Hollywood Music in Media Award. Visit [www.cliffbeachmusic.com](http://www.cliffbeachmusic.com).

**Kevin Casini** of Hamden, CT, is counsel at Beatty & Beatty in Guilford, CT, working on property law, LLCs and commercial holdings, real estate, estate planning, foreclosures, tax appeals, civil and property defense, and entertainment, copyright and trademark law.

**Calita** of Rome, Italy, released her first CD, *The Mission of Compassion*, for which **Marco Angelone** '12 was the artistic director. Calita also received a full-time assistantship and tuition fellowship at Drexel University in Philadelphia for Ph.D. studies in art therapy.

**Joe Chinni** of Boston, MA, and his brother Tony are part of the group the Deathrays, which recently released the CD *Songs from a Vacuum*. Chinni mixed and mastered the album, in addition to playing keyboards. Visit [www.deathrays.com](http://www.deathrays.com).

**Jeff Kalmbach** of Oakland, CA, released his first self-produced instrumental guitar CD, *This Is Not Here*, and is touring northern California with the Spazmatics.

**Jessica Levy** of Zurich, Switzerland, is responsible for promotion at Filmcoopi Zürich, an independent distributor of domestic and international films in Switzerland. Visit [www.filmcoopi.ch](http://www.filmcoopi.ch).

Pianist and composer **Aruán Ortiz** of New York City curated the Music and Architecture Series at the club DROM in New York.

**Rie Tsuji** of Forest Hills, NY, has been Beyoncé's touring keyboardist since 2006 and is currently her assistant music arranger. Tsuji has performed at the White House and at the 2013 Super Bowl.

## 2003

**Tiff Jimber** of Santa Monica, CA, released the album *The Foundation* in September. It features **Matt Bobb** '03 and **Jonny Morrow** '02. Visit [www.tiffjimber.com](http://www.tiffjimber.com).

**Karin Ryan** of Atlanta, GA, was named as the director of the Carter Center for Human Rights. Ryan works directly with former President Jimmy Carter and Mrs. Rosalynn Carter helping victims of human rights abuse.

**Marty Silverstone** of Studio City, CA, completed an EP titled *St. Sauveur*. It was coproduced with **Johannes Raassina** '04, and is affiliated with the Artists for Humanity charity.

## 2004

Guitarist **Andy Bianco** of Brooklyn, NY, performed at New York's Blue Note Jazz Club with Nickel and Dime OPS. The band has a weekly residency at Smoke Jazz & Supper Club in Manhattan and released a new album this summer. Visit [www.andybiancomusic.com](http://www.andybiancomusic.com).

**Daniel McClain** of Allston, MA, is featured as a singer/songwriter on the Earth, Wind & Fire album *Now, Then & Forever*, released in September.

**Yotam Rosenbaum** of Los Angeles, CA, cofounded Earbits, a streaming-music service focusing on independent artists. Its roster includes more than 11,000 artists, including Berklee alumni. Visit [www.earbits.com](http://www.earbits.com).

# Nashville Notes

By David Petrelli '05

## Waiting for a Bus

Since graduating from Berklee, Charlie Worsham has been building a successful career one brick at a time. For more than a year, Worsham has been signed on the Warner Music label. He recently released his debut album, *Rubberband* and has seen his first single "Could It Be" reach top-20 status. Given his relatively quick success, it would be easy to think that he became an overnight success. But nothing could be further from the truth.

Worsham was born and raised in Grenada, MS, approximately 100 miles south of Memphis, TN. His father was a "banker by trade, a drummer at heart" as Worsham describes him. But it was a Worsham family trip to the Grand Ole Opry that ignited the artist's desire to be a musician. Starting out on a cheap Sears, Roebuck banjo, Worsham progressed and began playing at bluegrass festivals, local contests, and, eventually, bar bands.

In 2004, he came to Berklee to study music production and engineering. In reflecting on it, he most appreciated his Berklee experience for the interactions with other students and with faculty. "[Berklee] really is a microcosm of the music industry," he says. "Nobody is going to come to you. You need to search out other musicians and opportunities."

For Worsham, Nashville always seemed like a natural landing spot. While enrolled at Berklee, he began spending summers in the Music City to make connections. In 2006, after being hired as a utility man for the band KingBilly, Worsham left Berklee for Nashville with less than a semester remaining before graduation.

Other sideman gigs followed, but Worsham always envisioned himself at the front of the stage. Opportunity knocked when Arthur Buenahora, the creative director at ole, a music publisher, saw Worsham perform and approached him. Buenahora arranged a meeting between Worsham and Ryan Tyndell, a rising songwriter, and a new chapter in Worsham's career started to unfold.



Charlie Worsham '06

In 2010, Buenahora signed Tyndell (who would later write the hit "Springsteen" for Eric Church) and Worsham. The two were instant songwriting soul mates. As Worsham's songwriting chops developed, so did his confidence and image as an emerging artist. By the spring of 2012, he had signed with Warner Music Nashville. Tyndell coproduced Worsham's debut album and Buenahora was the executive producer. Worsham specifically requested Eric Masse '07 to be the recording engineer. Worsham and Masse had met in MP&E classes at Berklee. According to Worsham, Masse is "the fourth member of the wolf pack," whose three other members are Worsham, Buenahora, and Tyndell. The wolf pack's efforts yielded *Rubberband*, Worsham's 11-song debut, which has received rave reviews from critics and the public.

Worsham has now taken to the road to build a fan base one performance at a time. He has some great shows on the calendar—including opening slots for Dierks Bentley and Miranda Lambert. But Worsham is not yet riding in luxury as he tours the States. He's quick to note that his mode of transportation is still a van crammed to the brim with music gear and suitcases. "They may give you a record deal in a few months—if you're lucky," he says. "But it takes years before they give you a bus."

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



Rie Tsuji '02



Ayako Higuchi '06

**Edward Shearer** of Brighton and Hove, England, made his debut as the producer, arranger, and mix engineer for Mvula Mandondo's *Ambush*. He played a variety of instruments on the album. Visit [www.mvulamandondo.com](http://www.mvulamandondo.com).

**Michael Teoli** of Tarzana, CA, released *Absolutely Filthy Trax*, featuring music from Brendan Hunt's original play of the same name. It features **Ben Levin** '11, **Alistair Cooper** '04, and **Tim Butterworth** '05. He also completed the music for *Exorcistic: The Rock Musical Parody*. Visit [www.michaelteoli.com](http://www.michaelteoli.com).

## 2005

**Roy Assaf** of New York City recently toured Eastern Europe with singer Mavis Pool. Visit [www.royassaf.com](http://www.royassaf.com).

**Nick Clark** of Brooklyn, NY, directed and edited the videos "Home" by faculty member Melissa Ferrick, and "Beggar by the Weekend" by **Matt Nakoa** '06 from the album *Light in the Dark*.

Drummer **Nikki Glaspie** of Scotch Plains, NJ, has toured with Beyoncé and Ivan Neville. She recently released the EP *Basic Minimum Skills Test* with her group the Nth Power. Glaspie presented the Gratitude Harvest Festival in Dartmouth, MA, in September.

**Mariana Iranzi** of Astoria, NY, released her second children's album, *Hola Hello*. Visit [www.marianairanzi.com](http://www.marianairanzi.com).

In May, **Shantell Ogden** of Nashville, TN, completed her first tour in

Scotland and Ireland. She was also interviewed for the women's career book *The Orange Line*, and provided music for a video campaign by Children's Attention Home for abused children. Visit [www.shantellsmusic.net](http://www.shantellsmusic.net).

Drummer **Bruno Tessele** of Rio Grande Do Sul, Brazil, performed on the albums *Tribo* by João Taubkin and *Na Hora* by Michel Leme.

## 2006

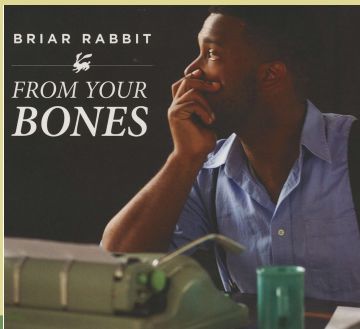
**Josh Giunta** of Brooklyn, NY, released his first album as a producer and featured artist, *Love Science Music*. The album features 11 songs and 10 different vocalists in the r&b vein. Visit [www.lovesciencemusic.com](http://www.lovesciencemusic.com).

**Ayako Higuchi** of Brooklyn, NY, works at Audiobrain, a sonic-branding firm in New York City, creating music for television commercials. She performed at the Montreal International Jazz Festival with **Nobuki Takamen** '04. Her first album, *Smooth*, is available online.

**Lauren (Hurd) Lench** of Chattanooga, TN, composed the soundtrack for the documentary *The Smartest Team: Making High School Football Safer*. The film is scheduled for national broadcast on PBS this fall. Visit [www.lenchfilms.com](http://www.lenchfilms.com).

**Dave Reffett** of Woburn, MA, was on a recent cover of *Gitar Plus* magazine. He also worked on Michael Angelo Batio's CD *Intermezzo*





Phillip-Michael Scales '09



Liz Turner '10



David Bawiec '10



Youngae Jung '12

Guthrie Govan, Craig Goldy, Jeff Loomis, and Rusty Cooley. Reffett also worked with guitarist George Lynch on the film *Shadow Train: Under a Crooked Sky*.

Brothers **Juan Felipe Uribe** and **Santiago Uribe** '10 of Bogotá, Colombia, own Audiobit Studios, specializing in electronic music production. They are also cofounders of the electronic band Purple Zippers. Visit [www.audiobitstudios.com](http://www.audiobitstudios.com).

## 2007

**Lian Amber** of Austin, TX, was named the chairwoman of the board of the nonprofit Anthropos Arts, where she heads the vocal instruction program. She was also appointed as the CEO of loudspeaker manufacturer BASSMAXX.

**Jamie Lynn Fletcher** of Greenleaf, WI, is touring Wisconsin in support of her new album *Jamie*.

**Lisa Testa** of Warwick, NY, was named the director of the Rock and Roll Hall of Fame Foundation, where she has worked since 2007.

**John Wylie** of Redondo Beach, CA, wrote music for *Six Little McGhees* for the Oprah Winfrey Network. He also wrote the theme and all music for season two of *The Super*. Wylie works at Bally Technologies in Las Vegas, NV, composing music and sound design for electronic gaming machines.

## 2008

**Andrew Simon McAllister** of Belfast, Ireland, scored the BBC historical drama *37 Days* starring Ian McDiarmid and Geraldine James. He also wrote music for *13 Coins* by Simon Bisley, which premiered at San Diego Comic-Con.

## 2009

**Melissa Aldana** won the Thelonious Monk International Jazz Saxophone Competition in September. **Godwin Louis** '08 and **Dean Tsur** '12 were among the 13 semifinalists.

**Phillip-Michael Scales** (aka Briar Rabbit) of West Bloomfield, MI, completed the album *From Your Bones* for a January 2014 release. Visit [www.briarrabbit.net](http://www.briarrabbit.net).

**Paul Wandtke** of Romeoville, IL, had his article "Rock Drum Soloing 101" published in the May issue of *Modern Drummer* magazine. He is also the drummer for the musical *Rock of Ages*. Visit [www.paulwandtke.com](http://www.paulwandtke.com).

**Michael Wyatt** of Salem, MA, and **Mike Blong** '10 unveiled BandFrame, a Web design service for musicians. Visit [www.bandframe.com](http://www.bandframe.com).

## 2010

**David Bawiec** of North Hollywood, CA, wrote music for *Peepshow*, National Geographic's *Kingdom of the Oceans*, and *Arrested Development*

(season four). He also produced the debut album by The Off Chance. Visit [www.davidbawiec.com](http://www.davidbawiec.com).

In June, singer/songwriter **Tucker Jameson** of Austin, TX, released his EP *Son of Superbia*, followed with a summer tour. Visit [www.tuckerjameson.com](http://www.tuckerjameson.com).

Vocalist **Kalie Martin** of Richfield, PA, has traveled extensively as a singer for Playlist Productions for Carnival Cruise Lines.

**Liz Turner** of Portsmouth, NH, released her debut EP, *Ciao Bambino*, featuring **Eitan Kenner** '12, **Joe Clar** '09, **David Tammaro** '10, and **Ali Aiman** '10. Visit [www.lizturnersings.com](http://www.lizturnersings.com).

## 2011

**Brandon H. Allen** of Boston, MA, performs with the John Hanifin Band and provided keyboards and backing vocals on the band's latest album. Visit [www.johnhanifinband.com](http://www.johnhanifinband.com).

**Jeff Hale** of Boston, MA, plays with **Hillary Reynolds** '11, **Trevor Jarvis** '09 and **Chris Mewhinney** '10 in the Hillary Reynolds Band. They opened for Cory Chisel and the Wandering Sons at the Appleton, WI, Mile of Music Festival. Visit [www.hillaryreynoldsband.com](http://www.hillaryreynoldsband.com).

Attorney **Shai Littlejohn** of Nashville, TN, was recently featured in *Woman's Day* and *Making Music* magazines.

**Will Makar** of the Woodlands, TX, and his band the Red Line released the

album *Perfect Waste of Time*, featuring alumni **Cody Garrett** '10, **Ricardo White** '10, and **Rick Carr** '11. They recently performed on the side stage at a **John Mayer** concert.

**Adolfo Torres** of Boston, MA, recently put out a progressive hard-rock EP with his band Dirty Tongue.

## 2012

In April, **Troy Cartwright Dixon** of Dallas, TX, won the B.W. Stevenson Songwriting Competition. Visit [www.troycartwright.com](http://www.troycartwright.com).

**Youngae Jung** of Medford, MA, released her debut album *The Man I Love*, featuring faculty member Doug Johnson, **Greg Feingold** '11, **John Wood** '11, and **Takeh Obayashi** '10. Visit [www.young-aejung.com](http://www.young-aejung.com).

**Felix Martin** of Los Angeles, CA, released *The Scenic Album* on Prosthetic Records, featuring a 14-string guitar that he developed. The album features **Nathan Navarro** '11 on bass. Visit [www.prostheticrecords.com](http://www.prostheticrecords.com).

**Sean Peters** of Watertown, MA, practices massage and health care with Momentum Healthcare LLC in Boston, MA.

## 2013

Composer **Riley Hughes** of Montague, MI, has done internships with J.A.C. Redford and JoAnn Kane Music Services.

# FINAL CADENCE

Compiled by Ryan Fleming

**Michael Deary** '71 died on August 20. He was 64. As a musician, Deary played with a variety of bands on the North Shore of Massachusetts. He was a retired firefighter for Saugus, MA, where he served for more than 20 years, and a founding member of the Saugus Italian American Club. He is survived by three sisters.

**Marie Louise Diamond**, a former Berklee adjunct professor, died on July 5. She was 86. A 1948 Wellesley College graduate, Diamond taught art history at Berklee and lectured at museums including the Museum of Fine Arts, the Isabella Stewart Gardner Museum, the DeCordova and others. She is survived by her children: Susan, Elizabeth, Bill, and John.

**Henry J. Guertin** '60 passed away on May 7. He was 79. Guertin was a U.S. Air Force veteran of the Korean War and worked for Hammond Plastics Company and Data General

Corporation. He is survived by his wife, Alice; son Brian; and two grandchildren.

**Warren George King** '59 died on July 17. He was 87. King entered the U.S. Navy at age 17 and served in World War II on an aircraft carrier. He was a saxophonist and composer and played with several big bands in Massachusetts and Florida. King is survived by his wife, Gladys, three daughters and a son, and numerous grandchildren.

**Gerard "Jerry" Kozić** '80 died tragically on August 5 during a shooting at the Ross Township Municipal Building in Saylorsburg, PA. He was 53. His wife, Linda, was critically injured. In addition to Berklee, Kozić attended Juilliard and New England Conservatory. He worked with Ray Charles, the Four Tops, the Monkees, and the Harlem Opera Society, and performed at the White House. In addition to his widow, Kozić is sur-

vived by a sister and numerous other relatives. Donations for Linda Kozić's medical expenses can be made at [www.helplindakozic.org](http://www.helplindakozic.org).

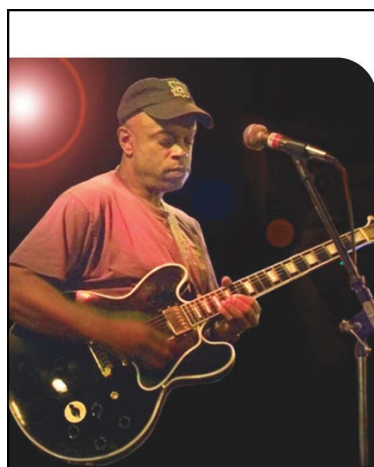
**Thomas D. Lazinski** '11 ended his life on May 18, following a long battle with mental illness. He was 22. From early childhood, Lazinski was a promising violinist and composer, winning a 2004 Ray Charles songwriting competition and a 2007 Mark O'Connor music camp scholarship. He performed in numerous orchestras, and at many weddings, funerals, and other events. Lazinski is survived by his parents and step-parents.

Drummer **Ronald R. "Ron" Milton** passed away on July 30. He was 68. In addition to attending Berklee, Milton also studied at Virginia Union University and the University of Massachusetts-Boston. He was a consultant in the social-service field, specializing in family stabilization.

Milton is survived by his fiancée, Donna Jackson; sisters Dianne and Cheryl; two stepchildren; and other family members.

Guitarist **Steven Paul Perry** '76 died on May 28 after a battle with cancer. He was 57. After his first year at Berklee, Perry joined Orchestra Luna. He later became John Hiatt's guitarist on world tours and appeared with him on *Late Night with David Letterman*. With his band the Human Condition, Perry performed annually for the Boston AIDS Walk. He also ran a recording studio, producing several local bands. He is survived by his parents, Paul and Ruth Perry; his partner, Stephen (Sid) Villandry; and many relatives.

**David R. Shertz** '80 passed away on February 23. He was 53. Shertz was an active musician and a software engineer for Avid Technology. He is survived by his siblings: Paul, Debbie, Stephen, and Lisa.



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](mailto:returningstudents@berklee.edu).

Or visit [www.berklee.net/re](http://www.berklee.net/re) and select the Returning Student link for more information.

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Read about Vernon's journey back to Berklee at [www.berklee.net/re/returningstudents.html](http://www.berklee.net/re/returningstudents.html)

## What's your story?

Share it with everyone in Alum Notes via e-mail at <http://www.berklee.edu/bt/submit-your-alumnnote> or by filling out and mailing in this form.

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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**

# Things We Can't Forget

By Courtney Hartman '12

Last winter I spent six weeks on tour in South and Central Asia with my bluegrass band Della Mae. Our American Music Abroad tour was sponsored by the U.S. State Department. Our purpose: diplomacy through music, sharing our American culture through personal interactions in foreign places. In 44 days, we traveled through Pakistan, Uzbekistan, Turkmenistan, Kazakhstan, Kyrgyzstan, and Tajikistan. We collaborated with local musicians, performed public concerts and workshops, and spent time with children in schools and orphanages.

The “stans” are so different from one another, and each has a unique and rich musical heritage. Every place offered hospitality and generosity. We jammed and collaborated with local musicians in every city. Most musicians played their own traditional music. Despite the inability to speak a single word of a common language, we shared music for hours. It was fascinating to see how easily American music traditions blended with theirs. Bluegrass has been passed on orally through the generations and is based in songs and fiddle tunes, and the music of these regions is passed down in the same way. Folk songs often focused on topics similar to ours, and they had a strong foundation of instruments similar to fiddle tunes.

### Cultural Milestones

In Pakistan we collaborated with the talented Natasha Ejaz, in whose culture female musicians are rare. It was inspiring to learn what she has endured so she can share her voice. She and Pakistani bands joined us for concerts in Islamabad and Lahore. In Pakistan, as rare as it is for young women to play music, it is just as uncommon for young women to see live music. We played at two women's colleges in Pakistan and have never before been received with so much excitement and anticipation. Ejaz is applying to study at Berklee and has become a dear friend of Della Mae's.

We spent Thanksgiving week in Turkmenistan, celebrating the first-ever cultural collaboration between the United States and that country. As we walked into the performance venue, we witnessed them raising two massive portraits: one of President Obama and one of Turkmen President Gurbanguly Berdimuhamedow. This was the first time that the Turkmen government had allowed another president's portrait to hang alongside its president's. It was an honor to witness that moment in the country's history.

In each country we toured, we visited schools and orphanages. The children would usually perform a few songs for us and then we would play for them. In these remote areas, it was amazing to see the lasting influence of the State Department Jazz Ambassadors program that ran between the 1950s and the 1970s. During that period, one of the touring musicians was Louis Armstrong. On the album that he coproduced with Dave Brubeck, *Real Ambassadors*, he sings:

*The State Department has discovered jazz / It reaches folks like nothing ever has. / Like when they felt that jazzy rhythm, / They know we're really with 'em. / That's what we call cultural exchange.*

On the other end of the spectrum were the orphans and refugee children that we played for. We visited orphanages in nearly every country and spent time with Afghan refugee women and children in Pakistan and Tajikistan. We let the children play our instruments. To see joy and light come into their eyes as they strummed a guitar string or held a fiddle for the first time was beautiful. For most of them, it was the first musical instrument they had touched in their lives.

There was one moment in Tajikistan that I will never forget. It was our last program and we drove out of the capitol of Dushanbe to an orphanage in the countryside. We arrived and watched as a few five-

year olds gathered snow in teapots to take to the kitchen for water. It was a bitter cold Sunday afternoon, and the orphanage was quiet. As we walked through the cold cement halls to the meeting hall, a horrific odor came wafting from the bathroom areas and filled the entire building. The children's rooms were heated with coal and the few hours of electricity that the government allowed them each day were confined to the kitchen. As we set up our instruments children began to trickle into the room, helping one another in wheelchairs, little ones on their laps, a few using adult walkers to support their polio-crippled bodies. The only thing we had to share with them was a glimpse of joy, our hope was to help them forget the cold, hunger, and physical pain, even if just for a brief moment. It was difficult to watch these children without tearing up. As we began to play and sing, a few children came to the front of the room and began twirling and dancing around with one another. Smiles slowly emerged on their faces and light returned to their eyes.

As we finished and said goodbye, a seven-year-old girl clung to me. Looking me in the eyes she took out her sparkly purple hair barrette and pressed it into my hand. She gave me



Courtney Hartman '12

her single earthly treasure, something that made her feel beautiful, to show gratitude for the small thing that we had given her. There was silence in the van as we drove back to Dushanbe.

After 40 days of traveling and sharing our music we had gained a lifetime of memories and a new perspective. That precious little girl gave me a gift I'll always remember.

We can't forget that music is a gift in so many ways. Too often, we rob music of its immense power to communicate, getting caught in the whirlwind of ego and self-promotion. If we let it, music can help heal us and others around us. It can communicate love and peace beyond language or borders and become the common bond between us. But, we have to let it.

I would encourage anyone interested in the State Department program to apply. Applications for the 2014–2015 season are due in January. For more information, visit the American Music Abroad site at <http://amvoices.org/ama/>. It could open the door to a life experience you'll never forget.

**Colorado native Courtney Hartman is a guitarist, singer, and writer, currently touring with the bluegrass quintet Della Mae.**



Courtney Hartman introduces young Pakistani girls to the sound of her guitar.



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Phone: \_\_\_\_\_ E-mail (if any): \_\_\_\_\_
Song Title: \_\_\_\_\_
Songwriter(s): \_\_\_\_\_
Name of Artist (solo, duo, group, etc): \_\_\_\_\_
Website: \_\_\_\_\_
Payment Type: O VISA O Mastercard O Check/Money Order
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- 1. Each entry must include: (A) Completed entry form (or photocopy). All signatures must be original. (B) CD containing 1 song only. (C) Lyric sheet (please include English translation if applicable). Lyrics are not required for instrumental category. (D) Optional press kit (artist bio with a photograph). (E) Check or money order for US\$35.00 (US currency only). If paying by credit card, US\$35.00 will be charged to your account. All entries must be postmarked by November 8, 2013 or earlier. Mail all entries to: IAMA, 2881 E. Oakland Park Blvd, Suite 414 Ft Lauderdale, FL 33306, USA.
2. All songs submitted must be original. There must be at least an acoustic instrument (voice) in any song. Electric and Electronic instruments, along with loops is allowed but acoustic instruments (or voice) must be clearly heard in all songs submitted.
3. Contestants may enter as many songs in as many categories as desired but each entry requires a separate CD, entry form, lyric sheet and entry fee (For example: 7 song entries would cost \$245.00). One check for multiple entries/categories is permitted. Entry fee is non-refundable. IAMA is not responsible for late, lost or damaged, misdirected, postage due, stolen or misappropriated entries.
4. This competition is open to all amateur and professional musicians and songwriters and anyone regardless of nationality or origin. Employees of IAMA, their families, subsidiaries and affiliates are not eligible. CDs and lyrics will not be returned.
5. Winners will be chosen by a Blue Ribbon Judging Committee comprised of music industry professionals including A&R managers from record labels, publishers and producers. Entries are judged equally on music performance, production, originality, lyrics, melody and composition. Songs may be in any language. Prizes will be awarded jointly to all performers and writers of the song. Division of prizes is responsibility of winners. The winners release sponsors from all liability regarding prizes won. Taxes are winners' responsibility. Entrants and their collaborators will retain full rights to all work submitted for the competition.
6. Winners will be notified by e-mail and must sign and return an affidavit confirming that winner's song is original and he/she holds rights to the song. Failure to sign and return the form within 30 days will result in immediate disqualification and an alternative winner will be selected. Entry constitutes permission to use winners names, likeness and voices for future publicity and advertising purposes without additional compensation. Winners will be determined by January 31, 2014. After which each entrant will receive a winners list by e-mail.
7. Prizes: Overall Grand Prize receives US\$11,000.00 worth of merchandise, First Prizes in all categories win US\$900.00 worth of merchandise and services, runner-up prizes in all categories receive US\$600.00 worth of merchandise and services. All first prizes and runner-up winners will receive a track on IAMA compilation CD which goes out to radio stations.
8. IAMA reserves the right to extend the deadline of the competition. By submitting an application form to IAMA, entrant agrees to be bound by IAMA's entry rules and regulations established herein. Please write and print clearly and neatly.