

**Keith Harris '98:
When Opportunity Knocked
Drawing a Crowd 101
If I Can Make It There . . .
Modems, Music, and Moonshots**

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Learning to Learn in Every Style

By David Wallace, chair of the Berklee String Department

My office is sandwiched between two Berklee string ensemble rooms that provide an ambient soundtrack that fluctuates by the hour.

In the morning, new, original Celtic compositions co-mingle with the Arabic microtonal modes of an oud, and a free-jazz ensemble occasionally syncs with the groove of the adjacent funk ensemble. In the afternoon, a Shostakovich string quartet and an amplified Jean-Luc Ponty violin solo vie for dominance.

Later, a *qanun* player impeccably performs his transcription of David Gilmour's final electric guitar solo from Pink Floyd's "Comfortably Numb," while a mandolinist works out a Bach partita in a traditional master class.

In the evening, an old-time fiddle jam highlights the striking and subtle musical differences that a century can make in American roots music when its syncopated melodies are superimposed over those of a high-octane newgrass combo.

Throughout the day, the music of my own private students blends

or clashes with the surrounding mix. Turkish EDM, original contemporary classical works for unaccompanied lever harp, cello-looping covers of classic rock songs, Texas-style contest fiddling, or viola masterworks by Hindemith and Rebecca Clarke.

This is the age of the pan-stylistic string player. Berklee's String Department embraces all styles as do today's professional string musicians. Many of our department's graduates are forming or managing multiple groups, simultaneously recording different albums, and juggling multiple tours. Some bands fuse the various kinds of music they loved learning at Berklee to invent new genres.

A number of string graduates find positions with established groups and artists, while other alumni pursue successful careers as solo artists. Some build portfolio careers by playing in musical theater pit orchestras, conducting, teaching, starting their own music camps and festivals, applying their eclectic musicianship as film composers. One composed a viola concerto

to be recorded on the Naxos label.

Our community builds on an open-minded curiosity and a willingness to work extraordinarily hard to develop technical mastery, creativity, and idiomatic fluency with many musical languages.

Admittedly, it is daunting to prepare string players to be capable of functioning effectively in a classical string section, improvising and arranging in various styles, and performing fluently in world music, jazz, pop, and other genres.

We can do so only because of our musically diverse, deeply committed, and collaborative faculty. Collectively we can impart the lessons, experiences, and information that encompass more than any one of us could teach individually. Of course, our faculty must also walk the walk as stylistically all-embracing professional musicians. For example, Owen Young, a Boston Symphony cellist, recently toured with a trio that included James Taylor. Mike Block toured the globe as a member of Yo-Yo Ma's Silk Road

Ensemble. Sara Caswell, a perennial violinist on the *DownBeat* critics and listeners polls, won the inaugural 21CM Emerging Artist Competition with 9 Horses, a jazzy, acoustic-folk trio founded by composer and mandolinist Joseph Brent '99.

Chairs must model versatile musicianship and careers, too. Currently, I'm preparing for a January tour following the December release of my CD *Garden of Joys and Sorrows* with Hat Trick, my classical flute-violin-harp trio. Simultaneously, I'm finishing post-production on my Texas-style fiddle band's album, *The Doc Wallace Trio: Live at The Cornelia Street Café*, and composing new modern works for unaccompanied six-string electric viola and investing considerable time practicing the new workouts I'm assigning to my students.

Four years seem hardly enough to master disciplines that demand a lifetime. But it is sufficient time to teach students how to continue learning and to practice applying that knowledge wherever their careers will take them.

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BERKLEE BEAT

East-West Pop-Culture Nexus

On Sunday November 13, 2016, Boston's Symphony Hall was packed for a special celebration of the multi-faceted career of Chinese-American superstar Wang Leehom '99. An icon of Chinese popular culture, Leehom has wooed a massive worldwide Chinese audience with his blend of pop, rock, jazz, classical, hip-hop, and traditional Chinese music. The artist has released 16 studio albums that have sold many millions of copies and his concerts routinely fill 50,000-seat stadiums in China and other Asian nations. For the young, predominantly Asian audience filling the 2,400 seats of Symphony Hall, this was a rare opportunity to get a close-up view of the celebrated "King of Chinese pop."

The son of Taiwanese immigrant parents, Leehom grew up in Rochester, NY, and graduated from Williams College in Williamstown, MA, before attending Berklee. Since making his first record in 1999, Leehom's subsequent albums have won numerous Chinese music awards, including multiple Golden Melody Awards, the equivalent of the Grammy Award in Taiwan. He has also been cast in 14 movies including *Lust, Caution* (directed by Ang Lee), *Little Big Soldier* (costarring with Jackie Chan) and *Love in Disguise*, in which Leehom both directed and starred. (For more background, read the *Berklee Today* cover story on Wang Leehom at berklee.edu/berklee-today/fall-2009.)

Opening the November 13 concert was the 25-member JAG Drum Ensemble led by associate professor Joe Galeota performing "Wo Wang"

with 19 BianGu drummers and six cymbal players. An ensemble featuring 10 vocalists and 35 instrumentalists that included a small orchestra as well as rhythm section players, warmed up the crowd with a handful of Leehom's original pop and r&b ballads. Singing in Mandarin, vocalists Alexander Hong, Elise Go, and Enya Lim put the songs across with passion and flair. Among the notable moments were Lim's soaring falsetto on the end of "You're Not Here," and Go's switching between English and Chinese mid-song for the rap section of "Follow Me."

The centerpiece of the concert was the presentation of a Berklee honorary doctorate of music to Leehom by president Roger Brown and senior vice president for Academic Affairs/provost Larry Simpson. Introducing Leehom, Brown stated, "In the entertainment world, someone who can sing, dance, and act at a very high level is referred to as a 'triple threat.' Our honoree is more like an octuple threat. He sings beautifully, produces with remarkable skill, and writes poignant lyrics. He is a master musician on more than 10 instruments."

Luminaries sent in tributes for the occasion, including Tony Bennett, with whom Leehom recorded a duet version of "If I Ruled the World." Film director Ang Lee stated, "His work ethic is like [that] of a bull, [he's] one of the best I've worked with." Brown went on to cite Leehom for his humanitarian efforts sponsoring children and aiding Taiwan disaster relief efforts, and called him a cultural ambassador who

Photos by Dave Green



Chinese-American superstar singer and actor Wang Leehom '99 performed with a Berklee student orchestra before a full house at Boston's Symphony Hall on November 13, 2016.



Senior vice president for Academic Affairs/provost Larry Simpson (left), and president Roger Brown (right) presented an honorary doctorate of music to Wang Leehom.

"is building bridges of understanding that we need now more than ever."

Accepting the degree, Leehom stated, "I am humbled and honored to be here. What a time for East and West in music and pop culture. I have never written a song without loving it myself. To all of you musicians, I say always follow your heart and do what you love."

Leehom then took center stage and demonstrated his prowess as a songwriter, singer, and multi-instrumentalist. Highlights included his folk ballad "Big City, Small Love," on which he accompanied himself on acoustic guitar, before going to the piano for "A Simple Song." In a striking contrast, he played the quasi-classical solo violin

intro with orchestral accompaniment on his song "Falling Leaf Returns to Roots," which was featured in the Ang Lee film *Lust, Caution*. "Open Fire," was an energetic rocker that served as the theme song from Leehom's latest tour. After bows by all of the concert performers, the audience delivered a lengthy standing ovation. Many audience members flocked to the stage to touch hands with Leehom, a sight not often seen at Symphony Hall.

The proceeds of the concert will go toward establishing a full scholarship in the name of Wang Leehom to be awarded in 2017 in China to a Chinese student. Leehom told the audience, "I'm going to be there for that!"

Star-Studded Gala Raises \$2 million for BCMP

By Beverly Tryon

On October 15, 2016, multi-Grammy Award winners Gloria and Emilio Estefan P'16, H '07, brought the 22nd Annual Encore Gala to new heights at the Boston Marriott Copley Place. As masters of ceremonies, the Estefans combined humor and personal anecdotes to underline the importance of music education to 900 guests, helping to raise another record amount, \$2 million for the Berklee City Music Program (BCMP).

Gloria's heartfelt performance of "Coming Out of the Dark," performed with the BCMP students, was followed by an evening of incredible entertain-

ment showcasing more than 150 musicians in six musically themed venues.

Special guest Darryl "DMC" McDaniels of Run DMC, another highlight of the evening, got things moving by performing many of his well-known hits. Other memorable performances included those by the Venezuelan Project, Berklee Tower of Power Ensemble, Thorleif's Blues Band, and the Page Turners (winners of the 2016 FreshGrass Award). On the other side of the musical spectrum were stellar performances from the Berklee World Strings and students from the Boston Conservatory who presented

selections from Broadway musicals. Ray Greene '96, the lead singer for the band Santana, ended the evening in style with Innervisions, his six-piece funk, soul, and r&b band, serving up hits by Stevie Wonder, Marvin Gaye, and many others.

The Encore Gala is a principal fundraiser for BCMP, which enables youth from underserved communities to develop musically, academically and emotionally while preparing them for college using music as the catalyst. For information about supporting BCMP, visit www.berklee.edu/giving.



Grammy-winning vocalist Gloria Estefan (left), performs with Shania Wilcox, a student musician in the Berklee City Music All Stars.

Photos by Mike Spencer



Berklee trustees Emilio and Gloria Estefan served as the Encore Gala MCs.



Darryl "DMC" McDaniels of Run DMC was also among the featured musical guests.



Students from the Boston Conservatory at Berklee presented a program of Broadway show tunes. From the left: Levin Valayil, Jacqueline Smook, Allison Seibold, Darrell Morris Jr, and Taylor Okey.



From the left: Emilio Estefan, Encore Gala cochairs David and Lori Sprows, Gloria Estefan, and cochairs Kia and Demond Martin



From the left: Copresenting sponsors John Connaughton and David Gross-Loh, president Roger Brown, Gloria Estefan, and copresenting sponsors Amy and David Abrams

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Demond and Kia Martin
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Reaching for the Vision of 2025

President Roger H. Brown gave a wide-ranging presentation in November in his annual State of the College and Conservatory address. He shared insights on the combined institution's current status and on the developing strategic plan to achieve milestones outlined in the Vision for 2025. "The vision is the mountain top in the distance," Brown said. "The strategy is the roadmap that tells us how to get there." The vision statement presents what the college aspires to become by the year 2025 as articulated in 2015 by the Board of Trustees Vision Task Force. (Read the statement here: <https://www.berklee.edu/planning/vision-2025>.)

Brown spoke enthusiastically about the increased educational options following the merger of Berklee and The Boston Conservatory, and about the work of harmonizing the two institutions. "I would call this the "Brady Bunch" phase of the merger," Brown said, smiling. "We're still getting used to each other, figuring out who is going to do the dishes when, and how the beds get made. But I think we are making excellent progress."

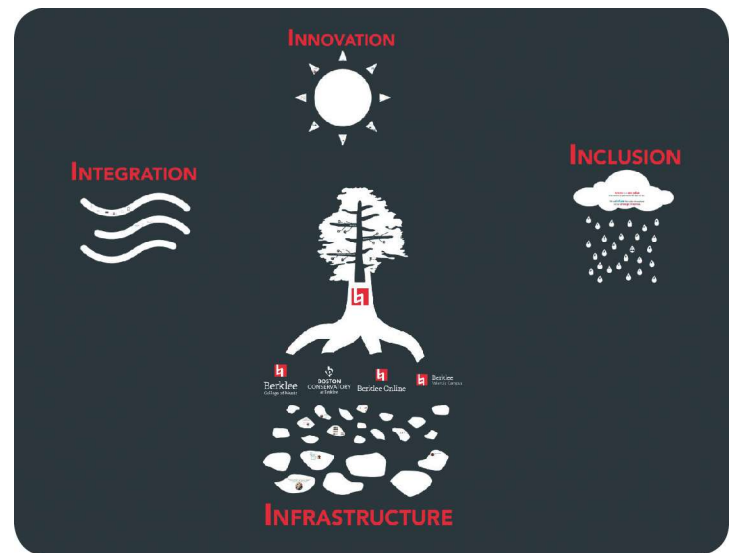
Brown used the metaphor of a tree to describe the current Berklee community. The roots of the tree are Berklee College of Music, The Boston Conservatory at Berklee, Berklee Online, and the Berklee Valencia Campus.

Currently, there are 15 undergraduate majors, including those offered

through the conservatory, serving 4,169 students. As well, Berklee offers bachelor's of fine arts degrees through the conservatory in contemporary dance performance, contemporary theater, and musical theater performance to 387 students. Berklee Online offers seven majors and serves 909 students. Additionally, there are 20 graduate majors serving 278 students at Berklee, the global jazz institute, the conservatory, and the Valencia programs. There are also master of fine arts degree programs serving 64 students. "We are a more full, robust, and complex organization than we used to be," Brown said.

He outlined four themes for the new strategic plan: integration, innovation, inclusion, and infrastructure. Integration with the conservatory and making everything work from the student's perspective is key. Worldwide recruiting efforts will help to build the conservatory's global reputation and attract the strongest students. Berklee's increased social media presence has reached viewers across the world. "Our goal is to have a 19 percent increase in applications to the Conservatory," Brown said.

Regarding innovation, Berklee will create new programs that build on the shared strengths of the conservatory and college. One area of focus is musical theater production and technology. "We hope to train people to be music directors, lighting and set



President Roger H. Brown used the illustration of a tree with Berklee College of Music, The Boston Conservatory at Berklee, Berklee Online, and the Berklee Valencia Campus as the roots. Integration, innovation, inclusion, and infrastructure will sustain the tree.

designers, and stage managers," said Brown.

Some 2 million students have taken free online courses (MOOCs). The number of MOOCs will increase and they will be offered in various languages. Brown also spoke of creating a 21st-century career center with increased paid internships and alumni mentorship. Brown said that Berklee is also exploring possibilities for micro campuses in Los Angeles and New York.

Speaking of infrastructure, Brown spoke of the desire to house more students in new dorms to enhance student life on campus. He spoke of many updates to the facilities, especially the recently completed entrance to the 150 Massachusetts Avenue building. On

the academic front, there are plans to create new programs like the Berkee-Harvard joint degree partnership.

As for inclusion, Brown stressed that inclusion is a core value that needs to permeate all that we do. Today, 37 percent of Berklee students are international, 32 percent are ALANA (African, Latin, Asian, and Native American), and 36 percent are women. "We've made progress, but there is a lot more to be done," Brown said.

In closing, Brown stated, "The vision is to create our own niche in the world where good things can happen... and Berklee can be a better place for students."

To view the full address, visit <http://www.ustream.tv/recorded/92804487>.

Esterhazy Quartet Marks 20 Years

In October 2016, the Esterhazy Quartet marked their 20th visit to Berklee to work with student and faculty composers. Andrew List, a professor in the Composition Department, developed the idea for the residency in 1996 to offer students the opportunity to explore and write in the string quartet genre and to gain experience hearing their music performed and critiqued by a world-class ensemble. During the past two decades, the quartet has performed and recorded more than 223 student compositions. Many past student participants have since launched careers as composers. List organizes and oversees every aspect of the quartet's residency from selecting the student scores to booking concert halls to arranging for video recording of the events.

During the weeklong residency, the Esterhazy Quartet presents four

events. The focal point is the reading and recording of student compositions. To date, the quartet has performed and recorded more than 236 works by Berklee student composers. In a very intensive masterclass setting, the quartet plays, discusses, and records each composition. The process helps students develop their compositional skill and technique and gain vital experience working with top-notch performers. The videotaped sessions and materials are later housed in the media center where they become a study resource for all students. The quartet also presents a lecture discussing new compositions by living composers and illustrating important aspects of string quartet writing.

The Esterhazy Quartet was formed in 1968 as the ensemble-in-residence of the University of Missouri. The group is widely recognized for its



Front row, from the left: Esterhazy Quartet members Eva Szekely, Juile Rosenfeld, Leslie Perna, and Eli Lara. Back row: Student composers Sarah Chong Kar Ann and Nikhil Singh, professor Andrew List, and students Matt Scutchfield and Jordan Kerr.

commitment to performing and promoting the music of our time—especially modern music of the Americas. They are credited with commissioning, premiering, and recording several new American string quartets.

"Having a piece read by the Esterhazy Quartet was beyond illu-

minating," student composer Nakhil Singh says. "The chance to have such remarkable musicians not only examine the music carefully, but also play it and respond to it organically, made me consider things I would never otherwise have thought to address in my writing."

New Academic Leaders Roll Up their Sleeves

By Nick Balkin, Tori Donahue, and Margot Edwards



Mark Davies

Richard Carrick

Composition

Award-winning composer, conductor, and pianist Richard Carrick has been named as the chair of Berklee's Composition Department. Carrick is a 2015-2016 Guggenheim fellow, and co-founder and artistic codirector of the contemporary music ensemble Either/Or. He succeeds Arnold Friedman, who served as the Composition Department chair since 2012. Friedman remains a faculty member.

Carrick recently moved to the Boston area after living in Kigali, Rwanda, on a Guggenheim Fellowship for musical composition. While there, he wrote a new arrangement of the country's national anthem for the Rwandan Military Band. He recently premiered five works in New York, Boston, Tel Aviv, and Kigali. Additionally, Carrick has taught in South Korea, Japan, the United Kingdom, Rwanda, and Israel through the Very Young Composers program, and returned to South Korea last year as a Gugak Korean Traditional Music Fellow.

Carrick received his B.A. from Columbia University; Ph.D. from the University of California, San Diego; and pursued further studies at IRCAM and the Koninklijk Conservatorium in The Hague. His latest recording, *Cycles of Evolution*, features pieces commissioned and performed by musicians of the New York Philharmonic, Either/Or, Sweden's Ensemble Son, Hotel Elephant, and DZ4. Carrick conducts or performs on all works on the CD.

Music Therapy

Joy Allen began serving as the new chair of Music Therapy in August 2016. She took over the leadership role from the department's founding chair,



Joy Allen

Suzanne Hanser, who has transitioned to become a full-time faculty member.

Allen is an accomplished clinician, supervisor, researcher, teacher, and administrator with extensive experience working with medical patients focusing on psychological health, pain management, and the family system. She earned her Ph.D. and master of music therapy degrees from Temple University and her bachelor's of music therapy degree from Loyola University in New Orleans.

Allen has expertise in working with children, adolescents, and adults with mental health issues and is passionate about working with individuals and families facing chronic illnesses, including cancer. Her current research interests include quantitative analysis of the effects of music therapy on the psychological health of medical patients, guided imagery and music with medical patients, and medical music therapy theory development and efficacy. She has presented her clinical work and research at peer-reviewed events including regional, national, and international music therapy conferences. Prior to her appointment at Berklee, Allen was the coordinator of music therapy and an associate professor at Loyola University.

Allen has received awards and been cited for outstanding contributions to music therapy research from the American Music Therapy Association, Temple University, the *Charleston Regional Business Journal* and Blue Cross/Blue Shield of South Carolina.

Film Scoring

Alison Plante is the new chair of the college's Film Scoring Department. Plante is an award-winning composer with scoring credits ranging from doc-



Alison Plante

umentaries for PBS and the History Channel to national TV ads, independent films, multimedia museum exhibits, and live theater. She is also the founder of her own scoring business, Treble Cove Music.

Plante brings more than 16 years of experience as a composer, and 10 years as an educator to the job, having previously served as Berklee's assistant and interim chair of film scoring from 2008 to 2015. She succeeds George S. Clinton, who had served as the department's chair beginning in 2012.

In her new role, Plante will build on the 37-year legacy of Berklee's film scoring program while pursuing several long- and short-term goals and initiatives. Among them are implementing a more globally focused curriculum to prepare students for successful careers in Hollywood, Bollywood, and other international hotspots; expanding Berklee's video game scoring curriculum; promoting gender equality at Berklee and throughout the film industry by working with the student-run Women's Film Initiative and through collaborations with Emerson College and the Alliance for Women Film Composers; and launching a new course with the GroundTruth Project that will pair film scoring majors with filmmakers.

Plante has received the Janet Gates Peckham International Award for Excellence in the Arts and the Olga and Paul Menn Foundation Prize. Plante studied at the University of Chicago and the University of Cambridge.

Global Initiatives

Matthew Nicholl has been appointed as the associate vice president of global initiatives at Berklee. He has served as



Matthew Nicholl

the chair of the Contemporary Writing and Production Department since 2002 and as the executive director of the Berklee Mediterranean Music Institute (MMI) since 2013. Nicholl will also continue to serve as the executive director of the MMI.

As the associate vice president of global initiatives, Nicholl will expand the college's presence as a global entity by providing continued coordination and support for future global outreach. He will continue to support students from across the globe by providing them with access to a Berklee education through the Berklee India Exchange, Berklee Latino, Berklee on the Road programs, and the Berklee International Network. Under Nicholl's leadership, global initiatives will prioritize helping students find their own individual pathways to the college from different parts of the world.

Nicholl is an educator, author, and musician. His composing credits range from presidential campaigns to film scores and television shows.

A native of Cleveland, Ohio, Nicholl studied at the University of North Texas, where he received his bachelor's and master's degrees in music. He plays a variety of instruments, including piano, and has performed with such bands as the Otherguys and Con Clave. Nicholl has also recorded albums with the Dallas Brass, Eliot Wadopian, and Michael Farquharson.

Nicholl has arranged and conducted music for live shows featuring Rosa Passos, Eva Ayllón, Issac Delgado, Luis Enrique, Larry Harlow, Jorge Drexler, Alejandro Sanz, Ivan Lins, Guinga, and Susana Baca. Nicholl has also released three albums and authored books on producing and arranging contemporary music.



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FACULTY NOTES



Jimmy Katz

Jason Palmer

Jason Palmer released the album *Beauty 'n' Numbers: The Sudoku Suite* on the Steeplechase label. He also taught at the 2016 Banff Workshop in Jazz and Creative Music and will serve as music director for a series of Esperanza Spalding concerts.

Professor Beth Denisch was commissioned to compose "Fisherman's Bay," for string orchestra and percussion by the Musical Arts Youth Orchestra of Swampscott, MA. The Concord Women's Chorus commissioned "The Tree House" for women's chorus, oboe, cello and piano.

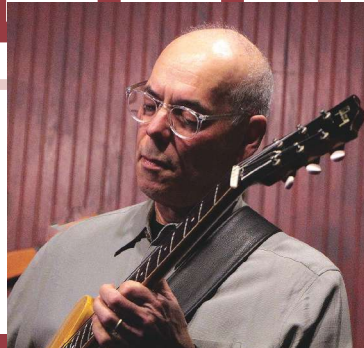
Associate professor D.J. Hatfield created a sound installation titled "Tgilen! O Ngiha no Riyar" ("Listen! The Voice of the Ocean") for the International Austronesian Arts Award in Taitung City, Taiwan.

Associate professor Tim Huling orchestrated and produced music for the Motiongate amusement park in Dubai. He also composed a tone poem depicting the story of an African American child before the Civil War.

Professor Ellen Francese received a faculty grant to introduce service learning into the curriculum across the college.

Professor and guitarist Giovanni Moltoni released the CD *Just Another Night: Live Trio* with bassist Fernando Huergo, drummer Marcello Pellitteri. Visit giovannimoltoni.com.

Associate professor Suzanne Dean raised \$1,500 for wildlife conservation through sales of her EP *Come to Paradise*. She was nominated for an Independent Music Award.



John Stein

Professor John Stein released *Color Tones* with faculty members Fernando Brandão (flutes), John Lockwood (bass), Phil Grenadier (trumpet), and drummer Zé Eduardo Nazario.

Professor Rod Morgenstein released *Profit* with his band the Jelly Jam featuring Dream Theater bassist John Myung and King's X guitarist Ty Tabor.

Professor Peter Cokkinias played clarinet for the touring company of *Wicked* in the fall of 2016, and in concerts with the Boston Pops Orchestra.

Assistant professors Rene Pfister and Jeri Sykes, and professor Peter Cokkinias presented a student production of the musical *In the Heights* at the BPC.

Associate professor Jan Donley has five paintings on display at the Stewart Clifford Gallery in Provincetown, MA.

Assistant chair of Harmony Tom Hojnacki performed with Aretha Franklin at the Blue Hills Bank Concert Pavilion. His piano sonata, *The Stars*, was premiered by Stella Owen.

Professor Kathleen Howland was a speaker at the American Congress of Rehabilitation Medicine inaugurating a new special interest group on art and neuroscience.

Liberal Arts Department chair Simone Pilon will have her article "Developing Intercultural Learning among Students in Short-Term Study Abroad Programs" published in an upcoming issue of *NECTFL Review*.

Professor Tiger Okoshi played traditional Japanese music with the Kitanodai Gagaku ensemble at the UNESCO World Music Festival in Hamamatsu, Japan, in November.



Francine Trester

Assistant professor Marty Walsh is chronicling his life as a Los Angeles studio musician. Visit martywalsh.com/blog.

Professor Francine Trester completed two song cycles commissioned by the Mirror Visions Ensemble and Nahant Music Festival and an orchestral work for the Rivers School Conservatory.

Professor and guitarist Lauren Passarelli released *A Parallel Sunrise*, her ninth disc of original music. Her tribute group AfterFab recently headlined at the first annual Beatles Festival in London, Ontario, Canada.

Associate professor and percussionist Jerry Leake released the album *Crafty Hands* featuring professor Randy Roos, and instructor Steve Hunt. Leake also published the novel *Second Chance*.

Professor Sal DiFusco and Tsai Wenchen launched a comprehensive educational guitar website called GuitarLeading.com.

Associate professor Bernardo Hernandez conducted the Conservatory of Santo Domingo Big Band during the Dominican Jazz Festival 2016. An orchestral arrangement he created for vibraphonist Victor Mendoza was performed by Orchestra L'Amistad in Valencia, Spain.

Assistant professor Adam Szetela had poems and stories published in *Evening Street Review*, *Mount Hope*, and *I-70 Review*.

Associate professor Margaret McAllister organized a concert honoring composer Gunther Schuller with students from Berklee and Boston Conservatory at Berklee. British pianist Martin Jones performed her piece *Lila* in November.



Danny Harrington

Professor Danny Harrington performed on Harry Carney's baritone saxophone during a November 2016 event during which iconic instruments were donated to Berklee's Africana Studies Department by former Massachusetts governor Deval Patrick.

Assistant professor Orlando Cela has produced *Music Gazing*, a series about classical masterpieces with the Philharmonic Society of Arlington for Arlington Community Media.

The Esterhazy String Quartet premiered new quartets by composers Andrew List, Marti Epstein, Dennis Leclaire, and Arnold Friedman during the group's annual residency at Berklee last fall.

Professor Tom Stein recently presented a series of concerts and workshops in Dalian and Beijing, China with members Kevin Harris and Rick DiMuzio.

Associate professors Mimi Rabson (violin) and David Harris (electric tuba) and drummer Phil Neighbors as the band Triarky released the recording *Shakin'*.

Professor Joe Coroniti, editor in chief of *FUSION* magazine, published a collaborative feature in memory of professor Henry Tate. Visit fusionmagazng.org/.

Professors Jim Odgren and Dave Santoro released a video of their jazz quintet playing "The Sign" at www.youtube.com/watch?v=cY2holkeGBc.

Associate professor Freddie Bryant celebrated the release of his CD *Monk Restrung* at Dizzy's Club Coca Cola.

Professor Victor Wallis reviewed *Facing the Anthropocene* at <http://climateandcapitalism.com> and penned the column "On the Stealing of U.S. Elections" at www.counterpunch.org.

faculty profile

Bill Scism

Jazz Comp Champ

by Mark Small

Professor **Darrell Katz** and his group OddSong released *Jailhouse Doc with Holes in Her Socks*, featuring four saxophones, marimba, violin, and vocalist for JCA Recordings.

Associate professor **Elena Roussanova Lucas** recently had her composition “Festival Celebration Music in a Russian Style” performed by the Omaha Symphony Orchestra conducted by Thomas Wilkins.

Professor **Julius P. Williams** conducted the Prague Radio Symphony Orchestra on the Centaur Records CD *Moments of Arrival*. Among the featured works are Williams’s “InEquities in a Society (An Ode to Trayvon)” and the title work by Elena Roussanova Lucas.

The new edition of *Acoustic and MIDI Orchestration for the Contemporary Composer: A Practical Guide to Writing and Sequencing for the Studio Orchestra*, cowritten by **Andrea Pejrolo**, has been published by Focal Press.

The jazz composition “Friendship Oak” by professor **Scott Free** appears on new recording *Rock You* by the Kyoto Composers Jazz Orchestra.

Associate professor **Lefteris Kordis** received a four-star review in *DownBeat* magazine for his album *Mediterranea: Goddess of Light*.

Music Business/Management Department chair **Don Gorder** gave the keynote presentation on copyright at Communication University of China in Beijing and was part of a panel discussion at the Monterrey Institute of Technology in Monterrey, Mexico.

Alonzo Harris played two shows with hip-hop artist Dej Loaf, in England and was the musical director for a segment of the Made in America Festival and for the season finale of MTV’s *Wonderland*.

Associate professor **Tim Ray** released the CD *Windows* featuring bassist **John Lockwood** and drummer **Mark Walker**. Ray has also toured during the fall with vocalist Tony Bennett.

In 2016, professor **Ralph Peterson** released the CDs *Dream Deferred* and *Triangular III* which were critically hailed by the Jazz Journalists Association, *PopMatters*, and *DownBeat* magazine.

After four decades Bill Scism, a professor in the Jazz Composition Department, retired in the summer of 2016. During a recent phone call, Scism reflected on his musical journey, the largest portion of which includes his 41 years as a faculty member at Berklee

“I grew up in Cornwall, NY, near West Point, and started taking trumpet lessons with a West Point band member as a kid,” he recalls. “At that point, I just wanted to learn about the trumpet, but the lessons leaned a little toward the classical side.” Of necessity, Scism’s interest in jazz would bloom later. At the time there was no jazz band at his high school. Actually, many educational institutions frowned on students playing jazz, even in the practice rooms. Then a seemingly chance event as he was to preparing to apply to a state university in New York, changed his direction.

“Someone showed me an ad in *DownBeat* magazine for Berklee,” he says. “It seemed like a good place to go. I majored in music education, but was always oriented toward performance.” During the late 1960s when Scism was a student, Berklee offered many opportunities to play in jazz ensembles and a majority of the students were horn players. “My interest in writing started because of the curriculum,” he says. “As a music education major I had five semesters of arranging. I took Herb Pomeroy’s line writing course as a student. It’s funny, about 20 years ago I took his Duke Ellington writing course while we were both faculty members. His courses were great.”

Scism graduated in 1969 receiving his music education degree from the “Berklee School of Music.” “That’s what is on my degree,” he recalls. “I decided then not to teach music in the public schools.” The Vietnam War was raging at the time, and the draft was in effect. Seeking some control over his destiny, Scism opted to enlist in the U.S.

Army and became the leader of an army big band in New Jersey for the duration of his service.

The group played the standard big-band repertoire—Glenn Miller and Benny Goodman charts—but also penned its own arrangements. “As the bandleader, I encouraged the players to write and I wrote a chart each week,” Scism says. “We ended up with seven people writing. We even wrote original music. The musicians played in the big band, a marching band, concert band, and in brass quartets. In my spare time I played with an orchestra on the Jersey Shore, and with other big bands. For me it was continuous music.”

Scism left the army in 1972 and returned to Boston. There he joined the band Swallow, a group that made a splash and stood out among other rock bands at the time due to their having a horn section. He toured with Swallow and other groups, and one pivotal day, stopped by Berklee looking for leads on other gigs. Someone suggested that he teach, and after an interview with the late Berklee administrator Bob Share, he accepted a teaching position. Some of the faculty members who remembered Scism as a student, including Ted Pease and John LaPorta, asked him to teach courses they oversaw. “Back then, we all taught many hours,” he remembers, “and for half of those hours, we were playing with the students. We were more integrated with the students in those days. I’d have the same kids in a class and an ensemble, and then at night I’d go play gigs with them.”

In particular, Scism enjoyed teaching arranging and jazz composition courses. “The jazz comp students were fantastic,” he says. “I would have students from many different countries. No one advised them to study jazz composition because they could go out and make a living writing jazz. But for those going into film scoring, taking

jazz composition is of vital importance.” He says that those who took his freshman chord scales course—which was essentially an arranging course—were top students at the school. “We called them the ‘hot shots.’ I had people who had earned their master’s degree at the Paris Conservatory, but then came to Berklee to learn the dialect of the jazz writing department. I got to run them through a two-semester class in one semester. They’d learn to get a three-chorus chart done in a week. It was a very successful course.”

Due to health problems a few years back, Scism started playing less trumpet and focusing more on writing and teaching. “I started getting sick in the early nineties,” he confides. “I’ve been pretty open about my health issues. I had 37 radiation treatments and never missed a day of teaching. I am now in my fifth year with cancer, and I also have AFib [Atrial Fibrillation].”

These days Scism is applying the same energy he poured into writing and teaching music to managing his health challenges. “I go to the gym five days a week working to build up more stamina,” he says. “The number one priority is to get strong enough to do the things I want.” Among the things on Scism’s wish list is travel.

As he leaves teaching, Scism has memories of former students who went on to develop brilliant careers. One was the late Iskandar Ismael ’77, who became a celebrated composer and music director in Singapore. Another is Living Colour drummer Will Calhoun ’86. Scism stayed in touch with Calhoun through the band’s heyday in the early 1990s. “I told Will that after two albums and two Grammys, the band needed a gimmick: a paunchy white trumpeter to play some solos. They invited me to sit in with them when they played at the Orpheum Theater in Boston. That was a great honor.”

Bill Scism '83



BPMI Gearing Up for 2017 Festival Performances

By Mike Magee

It's amazing to watch philanthropy manifest in new learning opportunities for Berklee students. When those opportunities emerge via one of the largest gifts in Berklee's history and take place on stage at some of the world's largest music festivals, it's something truly unique. Nowhere is this more apparent than with the Berklee Popular Music Institute (BPMI). Fueled by a transformative gift from the Abrams Family Foundation, BPMI provides unparalleled experiential learning opportunities for Berklee students interested in performance and music business.

As spring turns to summer each year, live music shifts from indoor venues with local audiences to large, high-profile outdoor festivals, which by nature attract crowds from all over the world. With attendance at festivals like Chicago's Lollapalooza exceeding 100,000 people per day, these festivals offer large-scale opportunities for new artist development, learning, and networking for Berklee students. The BPMI students work directly with venue staff and stage crews, receiving the same treatment as touring acts and headliners with high levels of access to the festival world, both onstage and backstage.

In the case of Lollapalooza, Berklee students also staff a Berklee-branded "silent concert" in the "Kidzapalooza" children's area of the venue. BPMI students build a small band setup including electronic drums, guitar, bass, and keys, all of which is routed into headphone amplifiers enabling children and parents to hear the music being created. They work closely with event staff, arriving at the venue a day early, giving them exposure to the inner workings of the festival.

Festival performance gigs are highly coveted, with established acts and well-connected managers all vying for a small number of available slots. BPMI and its board of directors—especially Gerry Barad, the chief operating officer for Live Nation Global Touring—have been remarkably successful at securing these slots. In the summer of 2016, BPMI sent Berklee artists to several

festivals in the United States and abroad. So, while most college students were taking a summer break, BPMI students geared up for performances at various well-attended festivals.

The following audience attendance numbers paint the picture for the profile of these festivals and the exposure they present for the Berklee acts and BPMI students involved in the program. Lollapalooza, Chicago drew 400,000 attendees over four days; Lollapalooza, Santiago, Chile, had 100,000 over two days; and Lollapalooza, Buenos Aires, Argentina, saw 100,000 attendees in two days. The Osheaga Festival in Montreal topped 130,000 during its three-day run; Philadelphia's Made in America Festival drew 140,000 over two days; Electric Daisy Carnival in New York had 100,000 over two days; and during its three-day run, Cumbre Tajin in Veracruz, Mexico, attracted 50,000.

These events are preceded by an orchestrated public relations effort, with press releases sent in advance to various media outlets. The press response was substantial, with BPMI band Honeysuckle and artist Symone both receiving significant media attention, interviews, and endorsed social media posts.

Thanks to the Abrams Family Foundation, plans for 2017 will include expansion to six bands that will attend festivals and travel in a Berklee-branded tour bus. The momentum is strong and word of BPMI has spread throughout Berklee's student body. More than 100 students applied for just 18 available seats in the program, and nearly 400 Berklee bands submitted music for BPMI consideration.

"When I developed the plans for BPMI, I knew that it would take commitment, perseverance and support from the college," says Berklee professor and BPMI's founding and managing director Jeff Dorenfeld. "The gift from David and Amy Abrams put us on the fast track, making it a reality and a dream come true for the students who will benefit from the experiential education BPMI offers."



From the left: Benjamin Burns, Holly McGarry, David Walker, and Chris Bloniarz of the student band Honeysuckle perform at the 2016 Lollapalooza Festival in Chicago.



Berklee student Haley Haerr-Hartmann (second from the right) assisted young musicians in the "Kidapalooza" tent during the 2016 festival.



The Berklee 2016 Lolla team. Front row: David Walker (red shirt) and Benjamin Burns, back row, left to right: Haley Haerr-Hartmann, Holly McGarry, Chris Bloniarz, Kyle Dean, Harley Tonelli, and Aly Sarafa.

The Reverberation of the Global Mix

By Mirek Vana '01



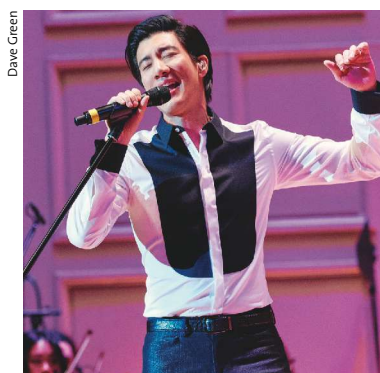
Kelly Davidson

Indian composer and vocalist Shankar Mahadevan performs with Berklee students.

The countries of China and India represent an unprecedented potential for the growth of Berklee's international profile. These nations not only possess thousands of years of history, deeply rooted cultural conventions, and very rich music traditions, but they are home to billions of people trying daily to grasp the new realities of the 21st century. As well, hundreds of millions of young people living there are interested in learning English and music.

One of Berklee's strategic global development initiatives has been very straightforward. The plan is to bring the top music stars to Berklee's Boston campus, offer our students—who hail from more than 100 different countries—the chance to engage with these artists and present the “Berklee global mix” at iconic venues in front of huge and enthusiastic audiences. It sounds simple enough, but the reality is far more complex. These events have been successful thanks to the dedicated work of hundreds of students, staff, faculty, and volunteers across the college and, in these cases, across continents.

Last year Berklee brought Wang Leehom '99 of China and Shankar Mahadevan of India, to Boston for performances. Both of them are iconic and uber-successful performers and producers in their respective countries, but they are also absolute masters at merging the traditions of the Chinese and Indian classical music with aspects of contemporary music. Each enjoyed the blending of their original music with the reinterpretations by Berklee students and faculty members. Often, and quite enjoyably, during the rehearsals one had to wonder which party was more impressed and chal-



Dave Green

Chinese pop legend Wang Leehom '99 performed with Berklee students in November 2016.

lenged by the virtuosity and brilliant musicianship displayed: the artists or the students.

By design, the reverberations go far beyond a single thrilling performance. Berklee has been able to build sizable and vibrant communities of new supporters for the college and ignite substantial fundraising efforts through these events. The icing on the cake will be the awarding of full scholarships in China and India in 2017 and 2018. Each presentation will be made on a big stage. We can only imagine what tremendous excitement it will be for a kid from Chennai or Shanghai to receive a full scholarship to Berklee College of Music from Shankar or Leehom.

It's been my privilege to be part of the team that has made these types of engagements possible. I've found it invigorating to see all the pieces come together and then to enjoy the Berklee global mix. For anyone interested in joining this effort, please contact me at mvana@berklee.edu.

A Serenade of Gratitude

By Jessica Halton

Berklee student scholarship recipients recently connected with the donors who established their scholarships. At the third annual Celebration of Scholarships Luncheon on November 5, 2016 the students got to personally thank those who are providing vital support for their education. At the same time, the donors witnessed firsthand the impact of their generosity.

During the event, all attendees were invited to take a few moments to reflect and share with one an-

other something for which they felt grateful. Each reflection was written on a paper fashioned like a piano key, and together the tables arranged their “notes” of gratitude on a mock keyboard to create a gratitude song. Briana Washington, a third semester Professional Music major from Oakland, CA, played the randomly composed melodies from the notes gathered from each table. In more ways than one, the room was filled with notes of gratitude.



Photos by Dave Green

Pianist Briana Washington, recipient of the Harry Ellis Dickson Scholarship, played “gratitude songs” randomly composed during a scholarship luncheon.



Craigie Zildjian (left), the CEO of Avedis Zildjian, greets Jas Kayser who received the Terri Lyne Carrington Scholarship established by the Zildjian company. The cymbal manufacturer proudly supports nearly a dozen scholarships at the college.

When Opportunity Knocked

Whether the call is for a drummer, musical director, cowriter, or producer, Keith Harris '98 is up to the challenge.

By Mark Small '73

Photos by Joey Cobbs

It's often said that success happens when preparation meets opportunity. Keith Harris has proven the theorem. When opportunity knocked with a shot at becoming the drummer for the Black Eyed Peas, Harris was prepared and remains ready for new challenges that continue to come his way.

His kaleidoscopic musical career has taken him from humble beginnings drumming with the band at New Friendship Baptist Church on the South Side of Chicago to gigs at the Super Bowl, the World Cup, and stadium concerts across the globe with the Black Eyed Peas. In addition to extensive touring (Harris's travels have filled three passports so far), he's also much sought-after as a music director and in various roles in the studio. He was a cowriter or producer on four tracks from the Peas' 2010 Grammy-winning album *The E.N.D. (Energy Never Dies)*. He's also written or produced tracks for stars including Madonna, Robin Thicke, Usher, Mary J. Blige, Busta Rhymes, and many more. His cowriting on Estelle's song "American Boy," netted him a Grammy in 2009, and his production of the *Revival* album by Canadian r&b artist Jully Black paved the way for the record to win the Best R&B Album category at the 2008 Juno awards.

Harris has collaborated on various projects with Peas vocalists Fergie and will.i.am (whom he simply calls Will). Will.i.am offered opportunities for the multitalented Harris to assist with writing and production chores and to play drums, keyboards, bass, and other instrumental parts for movie soundtracks and various recording projects—including Michael Jackson's 2008 release *Thriller 25*. In 2014, Harris co-wrote will.i.am's single "It's My Birthday," which topped the charts in the United Kingdom. More recently, Harris cowrote and produced the single "Life Goes On" for Fergie's new album, *Double*

Dutchess. He currently drums and serves as Fergie's musical director for the singer's one-off live dates and tours.

When we met at Harris's North Hollywood production studio in mid-December, he had just returned to Los Angeles after appearances in New York with Fergie on the NBC *Today* show and *The Late Show with Stephen Colbert*. Harris was back in town to spend Christmas with his wife and their two-year-old son, and to finish up production of backup tracks for the "Backstreet Boys: Larger than Life" residency show at the Axis at Planet Hollywood in Las Vegas. A week and a half later, he flew back to New York for an appearance with Fergie on *Dick Clark's Rockin' New Year's Eve 2017*.

While at home, Harris said that he hoped to find time to get to a movie theater to see *La La Land*, in which he had a speaking role opposite Ryan Gosling. He hadn't seen the completed film yet. Well before the movie collected seven awards at the January 8, Golden Globe Awards, Harris was hopeful that it could open doors to more film and TV work—acting or scoring.

Harris came to Berklee with dreams of becoming a touring musician, but he majored in music production and engineering as a fall back. His finesse in each area, amiable personality, and capacity for hard work have prepared him to succeed admirably in both. Harris cites Quincy Jones as the archetypal contemporary musician and aspires to a career course following diverse musical tributaries and reaching high-water marks Jones has. But Harris is wise and patient enough to know that such things can only unfold organically.

"I just let the natural progression happen," he told me. "I keep my positivity meter up and my prayers going."





You have said that Henry Jones, a drummer who played in your church in Chicago, was an important figure in your development. Can you elaborate on that?

I grew up in a single-parent home; my mom raised me, and I learned a lot at my church about discipline. Henry taught me to play the drums with discipline. He took me under his wing, but he never gave me a lesson; he just told me to watch him. He gave me pointers on posture and how to hold my hands, and to be aware of what was going on with the musicians around me. In gospel music, you might start a song as a waltz then go into a rock groove and then to a Latin feel. Henry helped me learn to dissect all those things and always be aware of what was going on around me. I still talk to him to this day. I'm someone who made it out of the South Side of Chicago. There was an amazing amount of love and encouragement in my church.

When did you learn the vocabulary of music?

I went to the Curie Metro High School for the Performing & Technical Arts and learned to read music and write charts and arrangements there. At that time, Studio Vision [software] for sequencing was new and the school had that plus keyboards, synthesizers, and V drums. I developed a love for programming and sequencing in my junior and senior years there. It all flourished when I got to Berklee.

Did you know that you wanted to major in MP&E when you came to Berklee?

Yeah. I felt that I knew how to play drums and that I'd get more experience playing, but I wanted to have a plan B in case becoming a touring musician didn't work out. I met Richard "Younglord" Frierson, who was a producer for Bad Boy, at a clinic at Berklee. Students were playing him their songs and I played some of my beats. He liked them and stayed in contact with me. While I was still a student, he would bring me down to New York to work with him.

Were you engineering or making beats for him?

At first I was engineering. Back then he wasn't using computers, he was working with the MPC 3000 [sequencer-sampler]. As we worked at his house, I would catalog where the MIDI cables went, the program numbers for each keyboard, and what effects we used so that when we went into the studio we could recreate everything. I learned a lot about producing from him.

You've said elsewhere that he impressed upon you the less-is-more concept.

Yeah. At Berklee, you get a wealth of musical knowledge, and if you go into the hip-hop world you can try to put in too much information. So I had to take the sevenths and sometimes even the fifths out of the

chords. It wasn't what you played as much as it was how you played it. Even when playing drums live, it's more about having people feel it more than you spewing out information that they won't understand.

How did you initially connect with Printz Board, keyboardist for the Black Eyed Peas?

I met Printz through [guitarist] Adam "Shmeeans" [Smirnoff '99], a friend from Berklee. He hit me up to cover a gig with a group called Star 69 that Printz was working with in New York. [Printz] started singing my praises when he went back to L.A. About two weeks later, he called me about playing with the Black Eyed Peas for three months during the summer.

Before that, I had been working with Frierson in New York and going back to Boston to work with my cover band that played all over New England and then driving back from wherever I was to Boston on Sundays to play with the band at my church. I did that for three years. All of that driving prepared me for the Black Eyed Peas.

What year did you start with the Peas?

It was 2003, as they were rising. At some of the first gigs we had only 50 people there. To see things go from that to playing the Super Bowl, the World Cup, Ipanema Beach in Brazil to more than 100,000 people has been crazy.

In our first year, we did more than 500 shows—sometimes two or three a day. We'd play on the *Good Morning Arizona* show, then go and open for Christina Aguilera and Justin Timberlake. We also did our own club shows. We were everywhere all the time. By then, my body was prepared for all of the travel, learning to sleep anywhere or stay awake, and being in confined spaces for long periods of time.

How did you progress from being the Peas' drummer to cowriting the group's material?

The four band guys had laptops so we could work on songs on the bus in our bunks or in the bus lounge and in the dressing rooms at the venues. Printz Board was the keyboardist, George Pajon Jr. was the guitarist, and Tim Izo [Orindgreff] was a utility man playing everything. I understood that those relationships existed, so when I came in, I was careful not to infringe on anyone's work by telling people all the things I could do. In time, will.i.am heard that I made beats and played keyboards and invited me to the studio to play the stuff I'd been working on. He liked what I was doing.

Printz played keyboards one way and I played more in a gospel style. Adding those flavors to the albums *Monkey Business* and *The E.N.D.* gave a different energy than previous records had. I think it was really cool that they guys who played the shows were also writing for the records. We were all on the records that won awards.

Let's talk about the different types of songs you cowrote for the Peas. "Imma Be" has just one chord in the first section, then the tempo picks up and the final section has a string of chords over a bass line. What parts did you come up with?

The first half of the song was mine and I sent it to Will. He told me where he wanted the tempo to speed up to 117 bpm. Then he said, "Take the chord progression from the B section of Michael Jackson's 'Can You Feel It' and play it backwards and send it to me." Will gives me some crazy things to do and I help to make sense of them musically. All of his directives resulted in that song. That was the biggest song I'd written up to that point. I felt from the beginning that it was a hit—in fact I named the Pro Tools session "Hit." I felt it, and it turned out to be a number one.

"Meet Me Halfway" has melodic sections alternating with rap sections. Can you break down your contributions to that one?

I got the chord progression for that song in a dream. It's a very emotional chord progression and I love what Jean Baptiste wrote for the top line. It's a special song and another that went to number one. The ending was my ode to Cold Play and their song "Viva La Vida." The soundscape at the end of that song inspired me. I wanted "Meet Me Halfway" to sound bigger than a beat, to have an orchestral feel.

"All That I Got" is pretty much a straight-ahead r&b ballad.

Yeah, I sampled the song "Zoom" by Lionel Richie and the Commodores. I did that beat in 1998 when I was working with Richard Younglord Frierson. Fergie recorded it on her first solo album five years later. A good song never dies. I wrote it in 1998 and it wasn't recorded until 2003. It had to find the right marriage with the top line.

How did your work on other projects begin?

My first opportunity with Will was for the movie *Poseidon* in 2006. We cowrote "Won't Let You Fall," the song that Fergie sang at the end of the movie. I also played piano on it. In the early days, things came my way from me being Will's utility man playing whatever he needed: keys, bass, vibraphone, or arranging strings. I became a resource to him by being available to do all jobs when called upon. Since I was an engineer, as we worked I learned what sounds he liked. I made his job easier and enjoyed getting to be part of his projects. I was also able to communicate to the other musicians in ways he couldn't. He couldn't arrange horn parts, but he'd tell me what he wanted and I could translate it. Our relationship grew over the years. Will and I worked in the studio with Michael Jackson, and James Brown worked with us on the *Monkey Business* album. I've gotten to work with some of the greats.

What the first project you did on your own?

I got my own management in 2011, and through them I got to cowrite the song "Gang Bang" with William Orbit and others for Madonna. Now people come to me for all of the things I do, including being a musical director.

At first I felt I didn't need management because my work was coming through the Peas. The train was rolling, but when I wanted to expand and meet new artists, I needed a hand to reach further than I could. Helen Yu [music attorney] and AAM [Advanced Alternative Media Inc.] got me some projects. Now I am working with Melvin Brown, who worked closely with Johnny Wright, who managed the Backstreet Boys. I met Johnny when the Peas were playing a Justin Timberlake tour. He has seen me grow from just a drummer to a producer and has taken me under his wing. You definitely need to have the right people around you who believe in your talent and vision.

When you write, do you always make the beat or do you do top lines too?

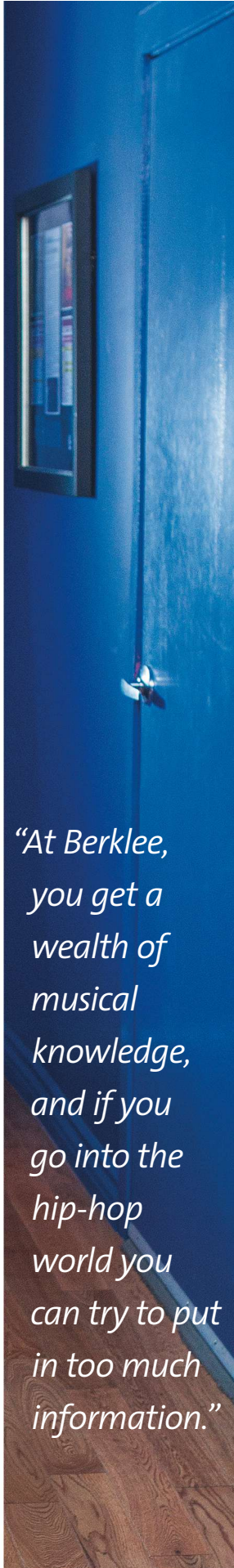
At Berklee I used to write a lot of top lines, but now I work with the top line writer on melodies and guide them with the concept for the lyrics. I let the writer put the concept into a story.

How do you start the writing process? Do you come in with an idea or come in cold?

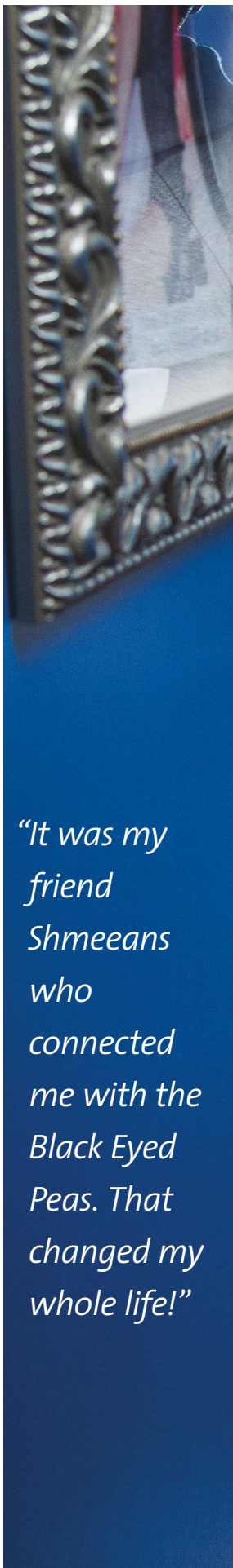
It depends. Sometimes you hunt and come up with something. Other times a writer may come in with something and I'll put the music to it. A lot depends on the session, who you're working with, and how comfortable you are with each other. Sometimes we will write from scratch. I'll come up with some chords and the other writer will come up with a top line. We'll build it from there.

What kinds of things are you working on currently?

Right now, my phone is ringing about musical directing. I hadn't thought about doing that until about four years ago. My first gig as an MD was with Cheryl Cole, an artist from the U.K. She and Will had a big song called "3 Words." I did prerecords for her *Million Lights* tour [2012]. She didn't have a live band, so I made prerecords to sound like she had one. I recorded and mixed everything in L.A. and then went to London to make sure everything ran properly. I get calls [for prerecords] from artists who aren't going to take a band out on tour. I've done that for Estelle, Fifth Harmony, Miguel, Will, and Fergie. I am currently working on prerecorded music for the Backstreet Boys for their residency in Las Vegas. I was the music director for their 20th anniversary.



"At Berklee, you get a wealth of musical knowledge, and if you go into the hip-hop world you can try to put in too much information."



“It was my friend Shmeeans who connected me with the Black Eyed Peas. That changed my whole life!”

sary tour. So I bounce from being a musician to producing depending on what’s hot at the time. It’s a good way to have variety and a consistent income.

In a given year, what types of projects might you take on?

February is awards [month] out here. You have the Grammys, the Super Bowl, and the Oscars all happening around that time. People need bands for parties, and Fergie may perform somewhere and I’ll go to do that. In March and April people are preparing for summer tours. Then if you go on the road, that will last through the summer into September. In December there are the Jingle Ball shows in L.A., New York, and Boston. When the Peas were on the road a lot, that is how the schedule went.

What are the Peas up to these days?

Everyone is doing their own separate projects, so the band is on hiatus. We’ve been in production mode. I cowrote and coproduced Fergie’s single “Life Goes On” for her new album *Double Dutchess*. I’ve been doing some one-off gigs with her, and once the album drops we’ll be in full tour mode. I will play drums and be her music director.

Do you expect to be doing long tours at this point?

Fergie will do some long stretches with a pause because she has a family now. If Will had his way, [the Peas] would have stayed on tour since 2003. We did a straight 10 years of touring. If you add up all the dates, we might have had three months off in 10 years. We worked all the time and it paid off. When you’re building something you have to stick it out.

The fans have been waiting on Fergie’s new solo album and a new Black Eyed Peas’ album. They are pretty loyal. In 2015, the Peas had been together 20 years. At that point we should have been on the road, but life circumstances changed that. I’m thinking one day we could have a Vegas show if Will would let that happen. A band can do three months there playing five nights a week, no traveling. I would look forward to that one day. But we will go on tour again and I am super excited about getting the troops back together.

How did you come to have a role in the movie *La La Land*?

I have a musicians agency called the Gobo Music Agency or TGMA. A friend, Mike Jackson, works with John Legend, who is also in the movie. Mike called me asking if I could recommend some musicians for the movie. They were looking for a couple of background singers and a drummer. I said, “If you don’t mind, I’d like to nominate myself to be the drummer.” I sent my bio, video, and pictures, and they wanted to use me. I got together with the costumers so they could see my style, and they cast me as myself in the film. I have

some lines in a scene with Ryan Gosling. My character is supposed to be Ryan’s friend from years ago and we meet up again. I’m not an actor; I’m just being myself in the role. Ryan made me feel really comfortable on set. It was a really cool experience.

Damien Chazelle, the producer, is a drum enthusiast. He got me this huge drum set for these scenes. There were about seven toms, 13 electronic pads, chimes, and cymbals. He wanted me to hit everything and do crazy stuff. It was the first time in my life where I was told to play more! A lot of my friends are in the movie. It was cool that they used real musicians so it would look natural.


This is the second movie I’ve been in. I was in *Be Cool* with the Black Eyed Peas. I also did some scoring on *Freedom Writers* with Will. I also did the theme song for *Madea’s Big Happy Family*. I want to pursue a SAG union card. In my life I’ve had a great variety of opportunities.

You’ve been riding the wave for a while.

I’m glad the wave is still going! A lot of times it ends after 10 years. It’s been 14 years since I joined the Peas. Everything took off with the information I got at Berklee. I feel I had an edge over other musicians out here who do what I do. MP&E, counterpoint, ear training, it all comes out when you need it. I’d tell young Berklee students not to take any classes or instruction for granted. Being able to write a drum chart is what helped me get the gig with the Peas. Because I had to learn so many songs so fast, I just wrote charts. Someone who couldn’t write a chart would have to put themselves under a lot of stress to try to memorize everything so quickly. All the tools of the trade helped my career.

I feel very blessed to have gone from playing drums at church to being a two-time Grammy-winning producer, songwriter, and musician. It’s only when I do an interview and look back at my career that I see what I’ve worked on, and think, “Wow, I did a lot of stuff!” When you’re going through it you don’t really see it. Everything flew by so fast. I hope the next 20 or 30 years will bring more accomplishments.

Can you give me a parting shot?

Yeah. I formed some of the best relationships of my life at Berklee. The education and the faculty members were really great, and the relationships that you make there last a lifetime. The people you meet at Berklee will be in the workforce. There are about 50 people from Berklee out here that I stay in touch with. You’ll make a connection with one or two people at Berklee who can put you where you need to be. It was my friend Shmeeans who connected me with the Black Eyed Peas. That changed my whole life! That’s something Berklee gives you that you can’t put a price tag on. 

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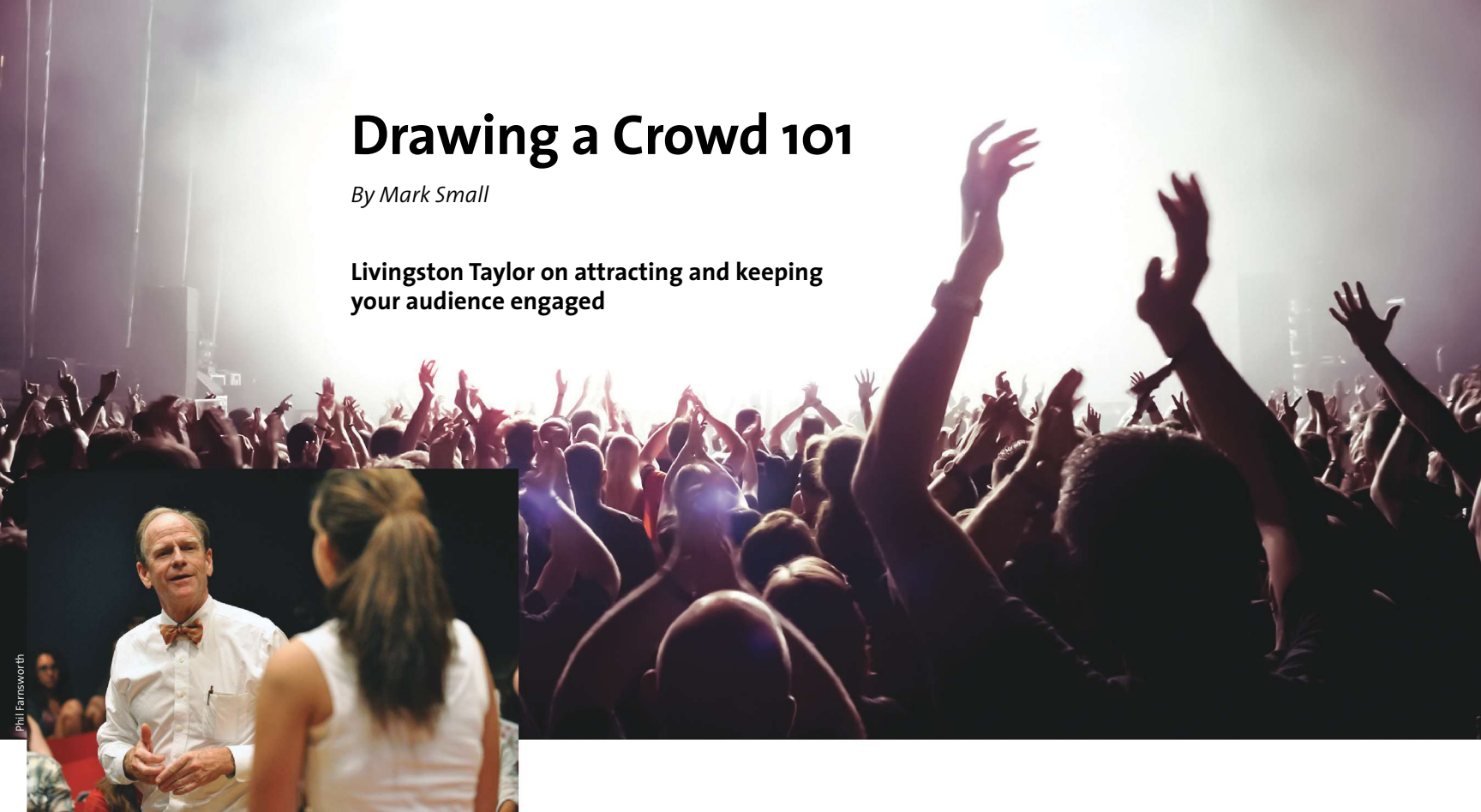
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Drawing a Crowd 101

By Mark Small

Livingston Taylor on attracting and keeping your audience engaged



Professor Livingston Taylor coaches a student in his stage performance class

In the era of “music for free,” the chances are slim for someone to become a great recording artist that tours only infrequently. Today more than ever, aspiring music professionals need to understand how to perform well and what it takes to attract an audience. For a quarter of a century, professor Livingston Taylor has coached students in his stage performance classes that building and maintaining an audience is the key to a career. An artist who has worked in both the old and new music industry paradigms, he’s had charting records and played at least 100 shows annually throughout his 45-year career. So Taylor speaks with authority. In a recent free-ranging conversation, he shared with characteristic wisdom and humor, his vantage point on developing performing skills, a fan base, and careers.

Performing Is Key

“We need to develop all the revenue streams that we can,” Taylor says. “I tell my students that above all else, I want them to be happy. But if they can’t be happy, then I want them to be rich. That will allow them to surround themselves with the best of the best in terms of artistic camaraderie. You want to work with the best players, engineers, producers, and arrangers, and you get to do that by having an income stream. Great art is the result of wealth concentrating talent. Without it, you can’t make and market great art,” he reasons.

“Certainly performance is a major component in sustaining an income stream while you are developing a career. Play live anytime you can. There were coffee houses in my early days, and there are different options now. House concerts are great. When you read about George Gershwin, you learn that he loved to play people’s pianos at parties. He was a great entertainer. I say, go and entertain.

“Two things are absolutely essential for a performer. First, you need to have a good catalog of material. I recorded my first album at 19, and I had 25 songs. I had a lot of material to choose from even in those early days. You need to have a deep catalog and be able to play for an hour.

“Second, you need to play live at any opportunity you get. When you play music in the presence of other people, you can watch that music land. You will figure out what things worked well. When you do something that the audience liked, do it again. When you do something they didn’t like, don’t do it anymore! You’ll only learn these things by playing for other people. You need to be so well practiced that you won’t have to concentrate on your instrument so that you can concentrate on watching the music land.

“Performing allows you to assess whether people like your material, and also whether *you* like your stuff. Sometimes when you write new things and play them for people, you learn that you may have liked playing a song when you were alone, but that you don’t like it in the presence of other people. Maybe it’s not easy to play or to make it clear to the audience. Performing shows you what works.”

Build It and They Will Come

“The first thing you need to worry about is building an audience. If you have an audience, you don’t need to find the business; The business will find you. If you were to call Live Nation and ask them to book you, what you’d really be asking is for them to find you an audience, and make your career. They’d tell you to go jump! You need to find an audience, and then Live Nation will happily exploit [it]. The last people to sign you and find you an audience were the record companies. They don’t do that anymore. You have to be long-proven on the Internet before a radio station will add you to their playlist. All you have to worry about is finding your own audience. Once you do, people in the industry will be all over you like cheap whiskey. They are hypertuned to what is on the horizon.

“I think of [Berklee alumnus] Charlie Puth posting an endless series of YouTube songs when he was 16. Eventually he got enough hits to attract the attention of the mass media. I tell my students to write and record their songs and post them on the Internet and social media. Do one, then another, and another. Don’t let the perfect stand in the way of the completed. Finish

your work and post it. You won't be good early on, nobody is. It takes time to become good. Just keep at it.

"A great irony that I share with my students is that you cannot be one of the gods without mortals. The only way you can live on Mount Olympus is to have mortals advocate your ascension. Ultimately, gods must have mortals, but mortals don't need the gods at all. You're not going to get onto Mount Olympus because mommy or Universal Records thinks you're good. The only thing that matters is that you can pull a crowd. If you can, you're in. Young people are doing things in a different way than I did, but nobody's going to break that rule: To become one of the gods, you need mortals."

Maintaining Your Audience

"Guys like me, my brother James, Jimmy Buffet, and others are always out on the road. We're always going to see our audience. We're anxious to see them and don't wait until they want to see us; we go to them. You must be available and able to tour and tour. I am fond of saying that I need to see my audience, they don't have to love me. I love them enough for the both of us. It was me who needed them. I like being one of the gods, but I cannot be that without the advocacy of my audience. So I go to find them all the time.

"You also need to challenge the audience and yourself. They come to see you to be reminded of the adventure you are on. They want to be enthused. When you break out a tune that they haven't heard in a while, it's fun. People like hearing things from my first albums, and I like rediscovering them. I realize then that something was good and I may have ignored it for a time. For me at 65, it's really exciting to have a range of material to pull from."


Merch and Committed Vision

"You need to have things for sale so that an audience that has been moved by you can give you more money. Essentially what they are saying is, 'I'll buy your CD because I like you and want to give you more money to demonstrate that.' In a sense, you're offering people the opportunity to give you a tip. The merch doesn't need to be expensive. You want people who have been moved by your vision to be able to contribute to what you do. It is all part of the care and feeding of the audience.

"It's also essential to lay down and commit your vision to the metaphorical canvas periodically. I'm not sure you need to make CDs anymore, but you need to commit your vision to a point in time. That's completing your work. People can then get used to that vision and go back later to reference it again. It's very important to keep recording."

Mature Talent

"You'll get a youth bonus that lasts until you are 30. By youth bonus I mean the inclination of people to cut slack to the young. Seeing someone who is 22 and talented gives people hope for the future. But once you hit 30, you need to have a well-established routine of practice and study. You need to come into your forties with a real set of skills and broad catalog of music. You need to know how to read, write, record, and know the people who can solve problems that you can't. You need that infrastructure. You'll get it by observation and study, and the maturing of your talent. You won't get it hanging around wishing someone would find you. Work on your music, cultivate an audience, and then show up.

"Once you reach 30, you've spent your youth bonus. After that, it's the major leagues where people are throwing hard and fast and are in control. So be mindful to study and develop skills as you come into your thirties. In your forties, people will start to choose you. Older people, like me, need to hand this off to somebody, and it's not going to be a 30-year-old, it will be someone in their 40s." 

Livingston Taylor's latest album, Safe Home, was released by Chesky Records.

Clicking in Portland

By Elizabeth Fasana '20

Many contemporary independent artists are traveling on the DIY road to building careers. Internet connectivity and social media possibilities are the hub of grassroots activity. With fan-funded systems such as Patreon and crowdfunding, artists are developing careers based on relationships with fans rather than record labels. Self-professed "nerd-folk duo," sisters Aubrey and Angela Webber, a.k.a. The Doubleclicks, explain their alternative approach to booking gigs and building a fan base to successfully make a living in the era of free music.

The Doubleclicks are among Portland, Oregon's most charming off-beat musical outfits. Since debuting with a weekly YouTube songwriting project in 2011, Angela (vocals, guitar, and ukulele) and Aubrey Webber '07 (vocals and cello) have tapped into the nerd community. Tongue-in-cheek and sometimes snarky lyrics about cats, dinosaurs, and *Dungeons and Dragons*, have landed the duo a permanent spot in geek songwriting community. "Instead of talking about trees or nature or clubbing," Aubrey explains, "we use *World of Warcraft* as a metaphor for sadness."

The Doubleclicks rely heavily on their online presence. "The Internet has been huge for us!" Aubrey says. She emphasizes the importance of free and accessible music when it comes to creating a supportive audience. "The model of selling music on iTunes and in CD stores is failing," she says, "However, providing music for free that's very easily accessible on YouTube, Bandcamp, in podcasts, etc., has paid off very well."

The combination of their campy music, solid social media strategy, and engagement online has enabled the sisters to establish a personal relationship with their fans. Aubrey recommends uploading videos and music to multiple places, posting tour dates with pop-up images (not just a link), and being aware of how much time people will spend with you online.

Aubrey and Angela follow what they term a "philosophy of patronage and donation" to fund their careers. Through donation-based systems, such as Kickstarter and Patreon, audience members can become financially invested in their favorite artists' careers by funding music videos and shows. "People are willing to give money to a band like us if they already like us and they can see the direct connection between their 'investment' and us making more music," Aubrey explains. "That personal connection has been very important, and the Internet makes it easy."

After releasing free music for many years and fostering good will among their fans, the Doubleclicks asked for help in raising \$18,000 to record an album. They ultimately received \$80,000 from their supportive audi-

Cahoots Photography



From the left: Sisters Aubrey and Angela Webber of the Doubleclicks

ence. They also established a Patreon account through which committed fans collectively contribute \$2,000 monthly enabling the duo to routinely make new music videos. The Doubleclicks use these funds as seed money for tours, producing CDs and T-shirts, and to enable the duo to be full-time performing artists.

The Doubleclicks stress the importance of getting to know their audience by booking alternative venues ranging from boutique stores selling comic books or video games, comedy clubs, and comic-cons, to tried-and-true music spots such as cafés, theaters, and house concerts. They also regularly schedule live YouTube concerts.

"A lot of our people aren't typical concert attendees," Aubrey says. "They are more likely to spend an evening at a comic book shop or playing a board game rather than going out to a club." The Doubleclicks bring their music directly to places where their fans are likely to hang out. "We created a Google form where fans who want to see us in concert can tell us their location, as well as local venues and events that they like to go to," Aubrey says. Over the years, the crowds have grown through the word of mouth of appreciative fans.

The Internet is a powerful tool for entrepreneurial artists who are harnessing social media and successfully utilizing crowdfunding systems. The Doubleclicks are proving that musicians can make a living—even in the era of free music.

If I Can Make It There . . .

The stories of four alumni who have undertaken the challenge to launch their careers in New York City



By Mark Small

For most Berklee graduates, a daunting question after leaving the college is: Where is the best place to start a music career? The three major American music cities—New York, Los Angeles, and Nashville—all have unique identities and their own pluses and minuses. Whether the reputation is deserved or not, New York City is known for having more of an edge than the other two. What follows are the experiences of a few alumni who show the grit and determination to go for it in the Big Apple.

Shaping the Sounds of Broadway

“You’re sitting in the producer’s chair,” Hiro Iida ’89 tells me with a grin after ushering me into his workspace. “That’s the only seat in the studio that has a view of the Empire State Building,” he says, pointing my eyes toward a small window across the room at Strange Cranium Productions Inc. Indeed, there is a clear sight line to the iconic building from Iida’s location in Manhattan’s Flatiron District. Strange Cranium is the production studio where Iida and business partner Billy Jay Stein have shaped the sounds of such Broadway musicals as *Tuck Everlasting*, *Jekyll & Hyde*, *Fun Home*, *Beautiful: The Carole King Musical*, and more. They recorded synth and vocal tracks and mixed the cast album for *Beautiful*, a work that won a 2015 Grammy, in this space.

That Iida and Stein are both keyboardists is evidenced by the huge array of keyboards ranging from an acoustic piano to vintage and cutting-edge synthesizers surrounding their DAWs (in adjoining rooms) and mounted on the walls up to the ceiling.

Growing up in Tokyo, Japan, Iida played cello from the age of five until he came to Berklee in 1985. He was fascinated by synthesizers and was a frequent visitor to the Roland Corp. showroom in Tokyo. After seeing a Berklee catalog with a picture of professor Mike Rendish sitting in front of an Arp 2600, Iida wanted to attend Berklee because there was an electronic music department there teaching contemporary musical styles.

“When I got to Berklee, I went to the electronic music room and met David Mash,” Iida recalls. “He told me the electronic music department was closing, but that there would be a new music synthesis major starting the next year. It all worked out because I needed time to study English and get used to life in America.” Mash ultimately became Iida’s teacher and mentor and connected him with people at top instrument and computer manufacturers with whom Iida continues to consult to this day.

Mash tapped Iida to become a music synthesis lab monitor after Iida graduated in 1989. He later became a faculty member and taught until 1997 before moving to New York City. “Back then, people were still making records in the big studios with studio musicians,” Iida says. “I felt I could get into that field. Jeff Bova [’74] was a first-call synthesist in New York then. We met when he did a week as artist-in-residence at Berklee, and he told me I should come to New York. It took me a while to meet people, but after a year I was getting gigs programming and playing keyboards on records.” A Japanese record label later hired Iida to coordinate and produce recordings for Japanese artists working in the New York studios.

After Iida had lived in New York for about a decade, he accepted a job with the World Wrestling Entertainment as a composer in residence, to create music and sounds for their programs. “I worked there for three years full time creating music and sound effects,” Iida says. “The only problem was the commute to Stamford, CT, and working from 9:00 to 5:00 every day. I couldn’t take any freelance gigs in New York.”

Along the way, Iida met Stein, who was creating music for the Broadway musical *Spiderman: Turn Off the Dark*. “Billy needed an assistant because the project was gigantic,” Iida says. “I joined the *Spiderman* team at the beginning of the show. I had not previously paid attention to Broadway musicals, but *Spiderman* involved a lot of technology, so I was interested. They had three keyboards and were using Ableton Live. We had eight Mac Pro towers and a redundancy system running too. I was managing the whole thing.”

Since then, Stein and Iida have designed the sound of other Broadway musicals and done the tech prep for the national and international companies for *Beautiful*, *Cinderella*, *Flashdance*, *Elf*, *Shrek*, *We Will Rock You*, and more. “In *Beautiful: The Carole King Musical*, there are three keyboards,” Iida shares. “Those parts come to me, and I decide which instrument, sound source, and sound library to use. Then I decide on hardware for the master keyboard. Once the system is designed, we work on the sound based on the orchestrated charts.”

Each show calls for a tailor-made sound, so Iida doesn’t use stock samples from a sound library. For *Beautiful*, the orchestral sounds are played on the keyboards and the show called for small string sound rather than a huge Hollywood string sound. Iida designed it. Contrarily, *Spiderman* called for a huge string sound. “For a show like *We Will Rock You*, we needed to design things to sound like a Queen record,”



Hiro Iida '89

he says. “*Amélie* calls for a fantasy sound and *Flashdance* needed an eighties disco sound. I am comfortable making my own sounds from scratch or by adding synthesis to sampled sounds to find my own sound.”

Notwithstanding New York’s reputation for being a tough place to gain a toehold, Iida and Stein have found a solid niche and plenty of work on Broadway musicals and other shows. “Before I left Boston, I was deciding whether to move to L.A. or New York,” Iida says. “I liked the music in L.A., but somehow it seemed more challenging to work in New York, so I came here. I know it was the right move.”

From Country Life to City Life

Growing up in Jena, Louisiana, a small rural town in the middle of the state, Melody Ewing ’07 was surrounded by music. “My entire family was musical,” she tells me as we sit in an employee lounge at Sony Music Entertainment’s Madison Avenue headquarters. “My dad played piano and sang, as did uncles and my sister. Some families get together to watch football; ours got together to play and sing. I grew up thinking that every family did that. It wasn’t until later that I found out how rare and special it was.”

Today, she is still surrounded by music in her position as associate director for business affairs administration and A&R administration at Sony. She’s come a long way from her first job as a kid in her father’s bait shop counting worms and fish hooks for customers, to overseeing budgets, contracts, union issues, licensing, and compiling reports related to the business of many of Sony’s legendary artists.

“My interest in music business came while I was watching the Grammy broadcast at 13,” Ewing says. “Seeing the scale of the show and imagining what went into it, I felt I’d like to be someone working—not on the front lines, but behind the scenes—in the music industry. My heart became set on studying music business at Berklee after that.” She took some general education courses at a local college before entering Berklee. The passing of her father when she was 19 came as a blow, but with the healing effects of time, she became determined to follow through on her original dream. “I knew he really wanted me to go to Berklee,” Ewing relates, “so I transferred to Berklee for myself and also to honor him.”

At Berklee, she undertook a double major in music business/management and MP&E, and declared marimba as her principal instrument. Despite each major being rigorous, Ewing took on even more with internships and part-time work. “I put in a lot of 80-hour weeks,” she says. “When I transitioned into the real world, I felt like a slacker!”

To fulfill a requirement for her music business degree, she worked on plans for an internship in Nashville. “A few weeks before I was supposed to go, nothing was falling into place,” Ewing recalls. “Something didn’t sit right. After some soul searching, I decided that I was at a good point in my life to take some risks. I felt I’d rather attempt something and fail at it rather than live the rest of my life wondering what could have been. My heart told me to go to New York.”

Ewing took an internship in Manhattan at Warner/Chappell Music, and later found a job as a licensing coordinator for Fine Gold Music. She came to Sony in April, 2008, starting as an administrative assistant. “I started at the bottom, answering phones and doing the calendar for A&R administration,” she says. “Now I work in the catalog division, it’s not like a traditional front-line label, this is a business unit.”

In the catalog area, Sony’s vaults are explored for session outtakes and recordings of live shows by legacy artists. “We will create a new product from those assets,” Ewing states. “We’ve done that for several Miles Davis releases. What’s exciting about doing catalog work is showing the breadth of the work of these people with music that has never seen the light of day. It’s really rewarding.”

Ewing and her team also handle some active recording projects, including all the Willie Nelson studio recordings that have come out since 2011. “I’ve done the project administration for those,” she says. “That includes dealing with the producer, project coordinator, studios, the union, watching budgets, and logistical things like travel and contractual things. I handle it all, from soup to nuts.”

During her nearly nine years at Sony, Ewing has witnessed many changes in the music industry. “We’re seeing growth for the first time in a long time,” she says. “A lot of it is from streaming services and monetization of our content. This is an exciting time in the digital and business development realm. It’s like the Wild West; they are doing new deals and figuring out new ways of doing business.”

Ewing brought her small-town values to the city and corporate life as she worked her way up from administrative assistant to associate director. “I’ve found that even in this business, kindness and empathy go a long way,” she says. “I tell students who have just graduated not to be a hotshot, be humble, truthful, and the best ‘you’ possible.

“In reality, the record industry is actually pretty small, so you want good things associated with your name. If you say thank-you or if you forget to thank someone, it will be remembered. It’s the little things that become the big things.”

Ewing’s enthusiasm for music continues to grow. “My love for music is never going to die. It’s like the cherry on top that I get to work in it. It’s phenomenal to look at an album and see your name in the thank-yous. Then you feel that the blood, sweat, and tears you put into it was rewarded.”

Staying with the Path

Recording engineer and producer Fernando Lodeiro ’07 has a knack for finding the path that leads to where he wants to go. Shortly after graduating from Berklee, he took an entry-level position at New York’s Avatar studio, which ultimately led to sessions with many top artists. Among them was Esperanza Spalding. (Lodeiro earned a Grammy for working on her 2012 album *Radio Music Society*.) The path went from there to doing live sound for jazz saxophonist Kenny Garrett, before finally leading to Brooklyn where Lodeiro has established a production studio.

Growing up in Caracas, Venezuela, Lodeiro played guitar. He shares that he wanted to become a musician for as long as he can remember. Venezuelan radio was dominated by the sounds of American music, and he recalls being enamored of progressive rock. “There wasn’t a big music culture in the country then,” he says. “Now, you will hear a few Venezuelan artists, but radio still plays mostly hits from the U.S.”

The summer before his senior year of high school, Lodeiro attended a guitar week program at Berklee. “After that, I knew I had to find a way to study there,” he says. “But the exchange rate was so bad that I couldn’t afford to come to Berklee then. My dad had a business trip to Mexico City, and at the time there was a Berklee International Network school there, so I went with him to see it. After being at Berklee in Boston, it seemed like a letdown. The school was small, just two houses. But it was what was available to me, so I enrolled and ended up really loving it.” There, Lodeiro built a solid musical foundation and the credits he earned transferred to Berklee. With the basic courses out of the way, Lodeiro’s path to a Berklee degree became financially feasible.

During his time in Boston, Lodeiro pursued a double major in MP&E and guitar performance. He had gone to Nashville twice on the spring break trips, but chose not to move there after graduation. He had played in New York a few times and instead decided to move there.

“I spent about two weeks sending out résumés and got a call from Avatar, which was the place I really wanted to work,” he remembers. “It seemed like the only studio at the time that still tracked live groups. I started out cleaning bath-



Melody Ewing '07



Fernando Lodeiro '07



Maeve Gilchrist '07

rooms and making coffee for three months as an intern. They judged the interns by their work ethic. It was hard to find things to do all day long, but if you paid attention to detail, you could find a lot to do." Lodeiro's productivity was noted and he was made a production assistant.

A break came when mix engineer Rich Costa was in the studio and needed a hand. The studio manager sent Lodeiro. "[Costa] was doing recalls on this big SSL console," Lodeiro says. "I knew those consoles well because I'd worked on them at Berklee, so he didn't have to explain how to use the automation. He ended up putting in a good word for me, and I would get the call to work with him on anything he was doing." Lodeiro stayed for five years at Avatar and built an impressive résumé working with such giants as Tony Bennett, George Michael, Lady Gaga, Renée Fleming, Prince, Aretha Franklin, and others.

Feeling that he'd gotten as far as he could at Avatar, Lodeiro put the word out that he was going out on his own as a freelance engineer. Soon, his phone began ringing. He worked steadily with Claude Kelly '02 when the hit songwriter maintained a studio in Manhattan's Brill Building. Later, jazz saxophonist Kenny Garrett hired Lodeiro full time to do live sound on his tours. "I really like making records and going from project to project," Lodeiro says. "It keeps my creativity going. While I was working for Kenny, I would do record projects whenever I was in town."

In 2014, Lodeiro formed a partnership with alumnus Will Tandy '08, to build a production studio in Brooklyn. They pooled their gear and invested in the remaining equipment needed to outfit, remodel, and soundproof the studio's three rooms. Lodeiro has been the recipient of good word-of-mouth promotion from past projects, and since the studio opened for business, he hasn't had to hustle for work.

"I have some artists and labels that keep coming back to me," he says. "I am excited about the new album I did with [singer] Kat Edmonson, who is with Sony. I also just mixed a project for a group called Satellite Stories, they're on Universal. I'm really excited about them too." Lodeiro also enjoys helping to develop new talent as well. For some clients, he'll play guitar in addition to producing, tracking, and mixing. "Some artists don't have the money to pay my full rate, but if it is something I really like, I get into it and find a way to make the budget work. I'm always looking for new projects that I'll have a passion for. In the end, I'm building relationships with artists. Some projects go on and get bigger budgets, and I will still be part of them."

Celtic with a Twist

One might expect that a Celtic harpist would find plentiful options for work by staying within a narrow musical niche. Harpist Maeve Gilchrist '07 has diverse musical interests and the versatility to function in various styles and capacities, consequently, making New York her home has offered her varied opportunities. "As a music city, there is no better place in the world," she says. "There is such a broad array of genres represented here. It's a good place for me because there is a lot of work and lots of people to play with."

When we spoke, Gilchrist was in Massachusetts rehearsing for a beloved Boston tradition, "A Christmas Celtic Sojourn," a live stage show produced by Brian O'Donovan and Seamus Eagan. Gilchrist penned a harp and cello duet and choral arrangements and played in the show's 10 performances.

Traditional Celtic music is second nature to Gilchrist, who grew up in Edinburgh, Scotland, with a Scottish father and an Irish mother. "Two of my aunts played the harp professionally," she says. "I started on the piano first at around nine, and then took up the harp. There were always musicians in the house; my

family was very involved with Scottish and Irish music."

Gilchrist pursued classical piano at the City of Edinburgh Music School, where her teachers were also open to her harp playing. "I was playing piano and singing a lot and listening to Tom Waits, Nina Simone, and others I'd heard on the *Jools Holland Show* on Friday nights," she says. "The director of music at the school told me that Berklee would be the best place for my multiple musical interests."

She came to Berklee with thoughts of becoming a jazz vocalist or a songwriter as well as a harpist. "I realized quickly that there were many great jazz vocalists in the world and that I wasn't one of them," she says with a grin. "I began bringing the harp to piano and horn labs and my playing developed."


Since graduating, Gilchrist has focused primarily on instrumental music that blends jazz and folk elements. "I first came to New York right after Berklee and had a tough few years trying to find my place in the world," Gilchrist recalls. "I came back to Boston for a few years before returning to New York in 2013 to find things very different. The scene and the standard of musicianship here excited me."

Gilchrist has found New York also to be a great jumping-off point for projects that will be performed in other States or in Europe. In 2016, she made a record with Nashville bass virtuoso Viktor Krauss. They met when Krauss was a guest artist at Berklee. "I was taken by his tunes and we stayed in touch," she reveals. "Adventure Records will release the record, which is almost entirely original instrumental music. We collaborated through e-mail sending ideas back and forth. I went to Nashville a couple of times and then we recorded it. The music is mainly bass and harp, but we also augmented it with vintage synths."

Another project brought Gilchrist to County Louth, Ireland, to collaborate on a new work titled "Greenwich Mean Time" with dancer Colin Dunne, fiddler Told Custy, and piper David Power. They performed the work throughout Ireland in September 2016.

She spent much of 2016 writing a lever harp concerto with fellow composer Luke Benton. Gilchrist will be the harp soloist for the work's premiere in March with the Western Piedmont Symphony Orchestra in Hickory, NC. "The piece is based on a narrative my mother wrote about the life of my great, great, grandmother. Like many other Irish people, she came to America from Victoria-era Dublin for better prospects in New York. She found low pay and a lot of discrimination, so they went to Wyoming and built a ranch there. After the death of her husband, she eventually migrated back to England and became a Cistercian nun and took a vow of silence. It's an epic story full of tragedy, perseverance, and peace." Gilchrist and Benton created a 42-minute concerto that relates the story in four movements titled "Voyage," "New York," "Wyoming," and "Peace."

Gilchrist does not hesitate to delve into projects falling far outside the domain of Celtic music. "I think by being open and not shying away from opportunities that I could have succeeded or failed at has enabled me to go in a different direction," she says. "I work with Pakistani singer Arooj Aftab '10 a bit and I've played with Banda Magda since our Berklee days." The latter blends music from Greece, France, South America, and elsewhere, and is led by Greek singer and composer Magda Giannikou '08.

The contributions of immigrants who have been coming to New York over the centuries is well reflected in many ways, but is particularly evident in types of music thriving across the city. Gilchrist feels a connection to that tradition and to the experiences of her forbears. "I enjoy continuing the cycle of being an immigrant in New York," she says, "like my great, great, grandmother and so many others who came here." 



Great American Songbook: Tribute to Laurel Canyon

February 26, 2017, 7:30 p.m.
Berklee Performance Center
136 Massachusetts Avenue, Boston

From the mid-1960s to the early 1970s, some of the most memorable and iconic American popular music was written by residents of Laurel Canyon in the Hollywood Hills. They made music together, wrote songs together, and created an indelible imprint on popular culture. The Great American Songbook pays tribute to the music of James Taylor, the Doors, the Mamas and the Papas, the Eagles, Joni Mitchell, and more, showcasing photography by legendary photographer Henry Diltz. The Great American Songbook Orchestra features Berklee's outstanding student vocalists, performers, and arrangers. *The concert will be hosted and narrated by Diltz.*

Admission: \$8 in advance, \$12 day of show



Beyoncé's Original All-Female Band: A 10-Year Anniversary Concert

March 2, 2017, 8:00 p.m.
Berklee Performance Center
136 Massachusetts Avenue, Boston

Beyoncé's original all-female band celebrates its 10-year anniversary at Berklee, led by Tia Fuller, a professor in the Ensemble Department. The band will include original members Nikki Glaspie '04 (drums), Rie Tsuji '02 (keyboard), Bibi McGill (guitar), Brittani Washington (piano), Divinity Roxx (bass), Katty Rodriguez (tenor saxophone), Crystal Torres (trumpet), Marcie Chapa (percussion), and students in Berklee's Beyoncé Ensemble. In addition, current Beyoncé dancer Ebony Williams '05 will choreograph and perform with students from Boston Conservatory at Berklee on select songs, and current Beyoncé background vocalist Crissy Collins will perform with the ensemble.

Admission: \$20/\$14/\$8 in advance and \$24/\$18/\$12 day of show.



Middle Eastern Festival: The Music of Tigran Hamasyan

March 8, 2017, 8:00 p.m.
Berklee Performance Center
136 Massachusetts Avenue, Boston

The Ninth Annual Berklee Middle Eastern Festival will feature guest artists from the region, as well as community musicians, Berklee students, visual artists, and dancers from all over the world to celebrate the music of the Middle East, the Balkans, the Caucasus, and the Mediterranean. Directed by festival founder and associate professor Christiane Karam, the Berklee Middle Eastern Fusion Ensemble will explore the musical map of Armenia in a stunning collaboration with celebrated Armenian pianist and composer Tigran Hamasyan. Known for melding jazz, folk, progressive rock, and classical forms, Hamasyan has established himself as one of the most innovative artists of his age, winning first place in the 2006 Thelonious Monk International Jazz Piano Competition at the age of 19. The concert will also feature the Pletenitsa Balkan Choir, led by Karam, and Berklee World Strings, led by Grammy-winning Berklee professor Eugene Friesen.

Admission: \$8 in advance, \$12 day of show



Africana Studies Celebrates Black Music

March 9, 2017, 8:00 p.m.
Berklee Performance Center
136 Massachusetts Avenue, Boston

This concert will celebrate songs from the black music tradition. Guest artists include Stokely Williams, lead singer and drummer for Mint Condition; Morris Hayes, former music director for Prince; Ernie Isley, a member of the Isley Brothers and Isely/Jasper/Isley; and Patrice Rushen, composer, music producer, and singer-songwriter of "Forget Me Nots."

Admission: \$8 in advance, \$12 day of show



The Music of Lord of the Rings

April 19 2017, 8:00 p.m.
Symphony Hall
301 Massachusetts Avenue, Boston

Composer and Berklee alumnus Howard Shore's epic *The Lord of the Rings* Symphony in Six Movements is a monumental effort that expresses J.R.R. Tolkien's books and Peter Jackson's films as an immense symphonic work. This iconic work will be performed by the Berklee Contemporary Symphony Orchestra, featuring top Berklee and Boston Conservatory at Berklee musicians and vocalists. *Ticket sale date to be announced.*



World Premiere Musical: The Kiss

April 26, 2017, 8:00 p.m.
Berklee Performance Center
136 Massachusetts Avenue, Boston

In Vienna in 1943, two women are on the brink of independence, and the notorious artist Gustav Klimt is driven to capture them both. Inspired by the sensual portraits of Gustav Klimt, this world premiere musical answers the question, "Who is the woman in *The Kiss*?" with a Berklee College of Music and Boston Conservatory at Berklee cast. *Book and lyrics by Cheryl Coons and music by Peter Eldridge.*

Admission: \$8 in advance, \$12 day of show

2017 SIGNATURE SERIES at Berklee



Modems, Music, and Moonshots

For Mike Cassidy '98, music has been a constant source of inspiration throughout a fantastic career in science and business innovation.

By Mark Small



Mike Cassidy '98, once an aspiring astronaut, indulges a youthful fantasy experiencing zero gravity.

Mike Cassidy has a résumé unlike that of any other Berklee alumnus. He is known by his business-world peers as a “serial entrepreneur” after establishing four highly successful Internet-based start-ups—each sold for a king’s ransom. Over the past five years, his deep science background led him to serve as the director of the team developing Google’s Project Loon. The ground-breaking initiative is part of an audacious plan to bring balloon-powered web service to nearly 4 billion people in the world’s developing countries that currently have little or no Internet access.

Growing up in Maryland, not far from Washington, D.C., Cassidy had high ambitions as he pondered his future and which college to attend. Like many of his generation, he was fascinated by space exploration, but having studied classical piano since the age of six and jazz during his high-school years, he also felt a tug to pursue musical studies. Ultimately, he undertook a multifaceted education that has enabled his passions for science, music, and entrepreneurial business pursuits to cross and re-cross at multiple points throughout a much-heralded career.

It Is Rocket Science

Cassidy earned both his bachelor’s and master’s degrees in aerospace engineering at MIT and became an Air Force reserve officer there, all while keeping music as a constant in his life. “I was in the MIT Festival Jazz band, which was a quality group that Herb Pomeroy used to direct,” he recalled during our November conversation in a Google conference room. “I was also in few rock bands and took some composition and jazz arranging classes at MIT.” Later while pursuing his MBA at Harvard he continued his musical journey. “At Harvard, I had a rock band

that we called Free Beer. When we’d put up posters for our gigs, we always got a crowd.” Perhaps even then some of Cassidy’s nascent marketing prowess was shining through.

Before completing his MBA studies in 1991, he began working on what would become his first startup. Cassidy and his team built Stylus Innovation, taking five years to develop computer telephony software called Visual Voice that was acquired by Artistsoft for \$13 million in 1996. With some money in his pocket, he took another look at music and enrolled at Berklee.

“I wanted to become a better jazz pianist,” he says. “I thought I was pretty good going into my ensemble placement tests, but I got pretty low scores. But that was fine. I learned a ton and found out why I was at a low level.” He also took MP&E classes and got to know the ropes for record production. “In those classes you got to play all of the roles,” he recalls. “One day you were the producer saying, ‘That guitar player is terrible!’ or ‘Let’s try a different song.’ Then the next day you were the assistant recording engineer bringing people coffee and wrapping mic cords. Then the next day you could be mixing.”

By 1998 in the midst of the dot-com bubble, Cassidy got the itch to get into business again. “I loved being in music, but that was a boom time for the Internet,” he says. “I felt I was standing on the sidelines while everyone was doing startups. I jumped in again and my second company grew to be worth \$500 million in 500 days.”

That venture, Direct Hit, was an innovative Internet search engine that, among other things, brought Cassidy early contact with Google founders Larry Page and Sergey Brin during their salad days. “They were just beginning Google and we debated search engine architecture,” Cassidy says. “They based Google on page rank, boosting sites because they had other websites pointing to them. Our engine was founded on click popularity. If a lot of people had visited a site, we’d boost it. We kept track and if someone spent only five seconds on a site, we’d penalize it. If they spent five minutes on it, we’d boost it.” With help from venture capital funding, Direct Hit grew rapidly with MSN, Lycos, AOL, and other companies among its customers. Less than two years after the launch, Cassidy and company sold their venture to Ask Jeeves in 2000.

A New Game

Cassidy took another short sabbatical before diving into his third startup around 2002. That company morphed to become Xfire, a chat client that brought together like-minded online gamers from around the world. It facilitated making appointments to play others and saved screenshots of players’ game progress among other functions. By 2006, after registering millions of users, Xfire sold for \$110 million.

“MTV bought Xfire, and I spent a year at MTV,” Cassidy remembers. “On my first day I met the guys in the Red Hot Chili Peppers. I also went to the video music awards a couple of times, it was a fun time.” Having success in business has enabled Cassidy to offer financial and other support to jazz and classical music entities. He met Gerald Slavet just as he and Jennifer

Hurley-Wales were starting up the successful NPR old-time radio show *From the Top* that spotlights gifted young classical musicians.

“When Gerry was kicking it off, I gave some modest financial support and made some introductions for him,” Cassidy reveals. “The VP of marketing from one of my startup companies, Meredith McFerrin, was looking for something in the non-profit area. I introduced them and she became very valuable to Gerry. I was involved with the show from the beginning and still go to the tapings when it comes to San Francisco.” Cassidy has also served as a member of the board of advisors for Jazz at Lincoln Center in New York.

Cassidy launched his fourth startup in 2008, the travel website Ruba. With strong search and browsing capabilities, the site was designed to enable travelers to research destinations by perusing photos, travel guides, and recommendations posted by the site’s many users. Ruba was a natural for acquisition by Google, which purchased it in 2010.

“Larry and Sergey remembered our conversation from 1998 about click popularity,” Cassidy says. “After they bought [Ruba], I became the co-head of product management for the main Google search engine. I did that for a year and a half, but then got a little restless. I went to Google X, which is for moonshots. [In that division] they are looking for things that are at least 10 times better than anything else. The self-driving car and Project Loon were started at Google X.”

Connections in the Stratosphere

While Cassidy’s previous business ventures have provided desired services for millions of people, his work on Project Loon may benefit the largest number of people yet. Given his aerospace and entrepreneurial background, he was a perfect fit to lead the project. In essence, Project Loon is a network of high-altitude balloons, each equipped with a WiFi modem, radio equipment, an antenna, and a small computer to provide Internet connectivity for some two thirds of the world’s population that is currently without it.

Here’s the essence of how Project Loon works. Helium-filled outer balloons raise each unit to between 60,000 to 100,000 feet into the stratosphere far above mountain tops and air traffic, and even natural disasters on earth below. There, the solar-powered balloons can sail on natural wind currents. A second internal balloon is filled with air that is heavier than helium and can be regulated to raise or lower the balloon to catch other wind currents to change its direction. The balloons traveling in clusters communicate with land-based Internet antennas at ground stations and with each other to create networks in the sky that are constantly moving on wind currents flowing west and east. By targeting specific latitudes—let’s say on the southern portion of the globe—balloons passing over portions of southern Africa will eventually move over South America. Large numbers of strategically guided balloons around the world offer the potential to provide consistent, low-cost Internet access to the people below.

While few people in developing nations own a computer, many have cell phones with Internet capability. This is where Google sees an opportunity to connect more people. “It’s a make-the-world-a-better-place kind of thing,” Cassidy tells me. “Internet access brings education, jobs, medical information, and weather reports so crops can grow better. Every 10 percent increase in Internet penetration in a country will increase the GDP by 1.4 percent per year. If you have a 20 percent increase in Internet penetration, you’re going to increase a nation’s GDP by almost 3 percent a year. So this offers a chance to raise the standard of living of half the countries of the world.”



Google cofounder Sergey Brin (right) and Mike Cassidy (second from the right), together with the leaders of Indonesia’s top three telecommunications companies announce a Project Loon pilot test in Indonesia.

Project Loon is a way to improve lives, but it also promises great business potential. “I don’t know what fraction of people will come on board and how many dollars they will be able to spend each month,” Cassidy states. “But when you multiply it out, you are talking about millions of dollars in revenue. So this makes the world a better place *and* is a good business for Google.”

Despite his day-to-day involvement refining Project Loon and traveling the world to negotiate with heads of state for permission for Loon’s balloons to pass over their air space, Cassidy keeps a hand in music. His morning ritual is to play piano works by Debussy, Schumann, or Chopin. He is also a member of a rock cover band. He views music as a gateway to nonmusical inspiration.

“Lots of people are firm believers in the overlap between intellectual talent and musical talent,” he says. At MIT, the musicians were fantastic and smart. From the standpoint of creativity, I think that what my startups were about was having both a creative idea and creative ways of executing. I oftentimes find some music-related experience helps with that. I’ll be listening to music while going for a run or when I’m sitting in my house, and that will trigger something. I keep a pad of paper by my piano so I can stop and write down the ideas that come to me. Improvisation is creating music in real time, but I think through improvisation, you create other ideas and solutions. There is some link there.”

He recommends Reid Hoffman’s book *The Start-up of You* for young musicians. “It’s about taking responsibility for your career and thinking of it as a startup. Artists need to be entrepreneurs, market themselves, have a roadmap, and a product.” Cassidy sees tremendous opportunities for today’s musicians. “Because of the [Internet] distribution channels, you can reach 10 million people in a month. Look at the number of YouTube videos that go viral. Before, you needed a record company to reach that many people. But even they couldn’t do it in a month.”

Anxious to get back to his entrepreneurial roots, Cassidy recently passed some of his leadership duties for Project Loon to a new director. Dedicated to Loon’s success, Cassidy will remain engaged, but is currently planning to launch his fifth startup. “I haven’t announced what it will be yet. I hope to make an announcement before the middle of 2017.” For Cassidy, the sky is no longer the limit.

THE WOODSHED

Composing with Carnatic Rhythmic Elements

by Bruno Råberg



In addition to his educational work, professor Bruno Råberg is an internationally renowned bassist and composer.

When I was a teenager, I first heard Indian sitar master Ravi Shankar and ever since, have been fascinated by the music of India. Guitarist John McLaughlin and his groups Mahavishnu Orchestra and Shakti, both of which I saw live several times, further spurred my interest in Indian music and connected with the jazz and fusion music I was listening to and playing during the 1970s. Much like the first time I heard John Coltrane's *Giant Steps* album, Indian music startled my sense of curiosity. I wondered what was going on rhythmically, melodically, and in the form. I'm still in awe of how many different ways we humans have developed music around the globe and how music has survived throughout history. Below, I'll discuss some Indian musical elements that I incorporated in my composition *Triloka: Three Realms*.

The Mora

The *mora* is a rhythmic structure in South Indian or Carnatic music. It's a rhythmic, cadential phrase that can span just a few beats or be a long and complex structure that is part of the percussion solo or *tani avartanam*. The *mora* can be improvised or composed. The basic underlying structure is: statement—gap—statement—gap—statement, abbreviated as: s—g—s—g—s. The two gaps can comprise music or silence and must be identical in length. The statements have to be identical or follow a symmetric shape, however, there can be exceptions.

Example 1 on page 27 shows a very simple *mora* that spans four quarter notes. The statement is shown here using the mnemonic rhythm syllables: Ta ka di na (four sixteenth notes) and the gap (*tum*) has the value of an eighth note). The formula is 4+2+4+2+4.

The *mora* phrases usually resolve to beat one, called *samam*, in the next cycle. The *mora* can start anywhere in the cycle, and can also resolve to the starting note of the melody which is called *Eduppu*.

Applying the Mora

My piece for string orchestra, *Triloka: Three Realms*, was originally just a short

composition in 7/4 in the jazz/world music vein (see example 4). The progression is based on five chords: Amin7, G7, F/A, B \flat maj7 and B min7, all with a variety of tensions. Let's take a look at how I applied a *mora* structure at the very end of the piece to set up the repeat of the melody.

I used a *mora* with the following structure: S = 3, g = 2, S = 5, g = 2, S = 3 or 3-2-5-2-3. The variation of the statement 3-5-3 follows a symmetrical structure of expansion and diminution. In Carnatic terms, it is called *mridanga yati* and outlines the barrel shape of the *mridangam* drum.

The phrase begins an eighth note before beat one and resolves to the downbeat in the next cycle. This is a really short *mora* that closes one section and sets up the next with a strong sense of forward motion (see example 2).

If we were to recite this line with *Solkattu* syllables, it would be: Ta | ki ta Tum – Ta ki ta Ta ka Tum – Ta ki ta |

Since Indian music is purely modal and does not have harmonic cadences, one could argue that the *mora* is a way of creating a rhythmic cadence that functions like a II-V-I progression in jazz.

New Rhythmic Realms

My piece is based on the 18-bar tune "Triloka" and was commissioned for the Berklee World Strings. In arranging it for strings, I ended up applying more complex *moras* and other structures. The meter or *tala* of the piece is based on a Carnatic *tala* cycle called *misra chapu*, a 7-beat cycle divided as 3+4 with claps on beats 1, 2, 4, and 6. (Visit berklee.edu/trilokalesson to hear the cycle.)

Let's look at a structure that uses variations of a basic 7/8 motive: Ta ka di mi Ta ki ta, which is 4 + 3.

Here are four different variations on this basic pattern:

- Ta – din – ta din –
- Ta ka din – ta din –
- ki ta ta ka din – ta din –
- Ta – din – gi na tum

(Example 3 shows the patterns.)

Strung together, they will span two 7/4 cycles. For the audio clip (posted at berklee.edu/trilokalesson), I recited the *misra chapu* clapping pattern as I said the syllables. As you can hear, this pattern has a natural ebb and flow, which creates a cycle of tension and release.

This structure is employed as a rhythmic cadence in the coda in *Triloka*. (See example 5, measures 166-167.) It works as a transition between a longer complex structure to the final push of the piece.

The Final Cadence

In the final cadence, I freely weave together a series of overlapping *moras* and calculations (*kannakku*) to form the final extended push to the end.

Starting at rehearsal letter M, on beat 2, I apply a structure that is an expansion of the original motive: 3 2 3 4. We will call the first half (3 2) A, and the second half (3 4) B. The expanded structure that follows is AB | AABB | AAABBB, or 3234 | 32323434 | 323232 343434. It spans five cycles of 7/4. In the final bar, I wanted a *mora* structure to lead in to the next cycle, so I created the *mora* 3 4 3 4 3, by deleting the final 4. (See bar 155.) The entire structure spans bars 151 through 155.

Conclusion

There is certainly a mathematical component to music, which provides symmetry. I'm a firm believer that beauty is inherent in symmetry whether it is John Coltrane's harmonic structure in his tune "Giant Steps" or the complex rhythmic structures in Indian music. The symmetry provides the pillars upon which we can build and transmit the spirit, body, and soul of music. This article is just the tip of the iceberg of the vast complexities of Indian music and how they can be applied in composition. I hope it may inspire you to explore further.

Visit berklee.edu/trilokalesson for enlarged versions of the musical examples as well as audio and video clips of the material in the article.

Example 1

Example 2

Example 3

Example 4
 ♩ = 150
 even 8ths
 Triloka (lead sheet)
 Bruno Råberg

Example 5

Triloka: Three Realms

(excerpt)

Music by Bruno Råberg

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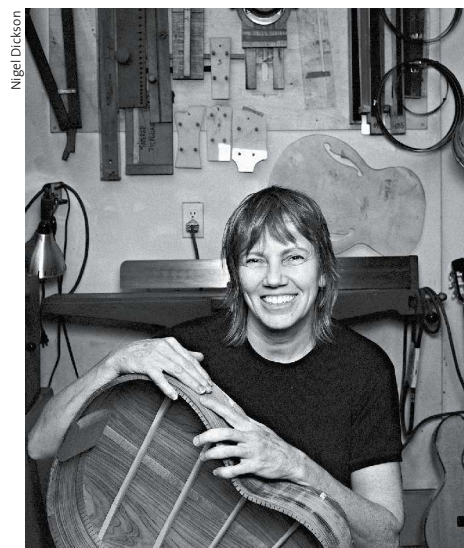


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EXPERT TESTIMONY

Given by Canadian luthier Linda Manzer to Jim Roberts

Making guitars for stars



Linda Manzer

“Linda’s guitars are amazing—beyond amazing, actually,” says Pat Metheny, praising Canadian luthier Linda Manzer, who has been building instruments for him since the 1980s. “There is a certain mixture of diligence and artistry in a classic instrument that allows it to grow and change and blossom over time. There is a sense that some instruments have of being alive. Linda’s guitars have that, and then some. A lot of what makes her guitars so special is how special she is. Linda is a fantastic person, and I feel her personality and presence in her instruments in a unique and special way.”

Based in Toronto, Manzer works mostly solo in her shop, hand-building a small number of acoustic guitars every year for demanding customers such as Metheny, singer-songwriter Bruce Cockburn, and jazz guitarist Julian Lage ’09. Her line includes steel-string and nylon-string acoustics as well as archtops and custom creations such as the 42-string Picasso guitar she built for Metheny.

Manzer traces her interest in luthiery back to a Joni Mitchell concert she attended as a teenager. “Joni was playing a dulcimer, and I wanted one,” she says. “I went to the Folklore Centre in Toronto, and there was one for sale for \$150, which I couldn’t afford—but there was a kit for half the price. A guy there talked me into buying it, and I’m grateful for that.” The kit led to more woodworking projects, and Manzer says “the bug bit me.” After high school, she enrolled at an art college, thinking that she might want to be a painter—but soon realized that her interest in music, design, and woodworking could be combined in building guitars. In 1974, she convinced luthier Jean Larrivée to accept her as an apprentice in his shop, where she remained for three-and-a-half years before she started her own business, Manzer Guitars (www.manzer.com).

How did you know it was time to open your own shop?

I just felt I was ready. Of course I wasn’t, really, but the baby bird has to leave the nest at some point. From the moment I walked into Larrivée’s shop, the moment that I saw what they were doing, I knew that was what I wanted to do.

Was it tough going at first?

Yes, but I was OK with being poor. I was going to do it with or without the money. At first, I sold my guitars through a store. They did all the marketing and introduced me to the players in Toronto. One of my first customers was Gordon Lightfoot. The store owner searched for me to tell me that they’d sold him one of my guitars. I was in a restaurant, and he came rushing in to tell me. I almost had a heart attack.

How did you learn to build archtops?

After I’d been in business for about five years, I got a call from Jimmy D’Aquisto. He called me because of an article he’d read where I mentioned him. We ended up talking and becoming friends. One thing led to another, and I went down to his shop on Long Island and studied with him. His philosophy was that the archtop can do everything. It’s the most versatile guitar—but it’s much harder to build. To me, it’s still the most complex of all the instruments. If you get it right, it’s amazing, but it’s easy not to get it right.

How did you meet Pat Metheny?

I saw him at a concert in 1978 or ’79, and it was like my earth went off its axis—in a really good way. I connected so completely with what he was playing; it was one of those moments. About a year and half after that, I sent a note backstage at a Pat Metheny Group concert in Toronto. I had an apprentice from Denmark, and he conspired with Pat’s drummer at the time [Danny Gottlieb] to have me go back to their hotel with my guitars. I took two guitars so Pat could see what I was doing. He ordered one that was a combination of the two, and I delivered it two months later. I saw him about a week later, and he offered to endorse me. I went, “Wow!”

What’s the story behind the Picasso guitar?

I started it in 1983, after a conversation with Pat in Boston. He was in his office, doing a lot of interviews, and in between we would talk. He said, “How many strings can you put on a guitar?” So I said, “How many do you want?” At first I came up with a design with all the strings parallel, but he said, “No, how about all over the place,” and

he did a windmill thing with his hands. So I thought, He wants them all crisscrossing. I started drawing stuff, and it took about four months to come up with a design that could work. I went nuts, and then we reined it in to something that was physically practical—something that he could play without injuring himself [laughs]. From when he ordered it to when he got it was about nine months.

You've had a long and productive relationship with Pat. How many guitars have you built for him?

I've lost count, actually—I think it's around 25. Pat is really good at pushing the envelope. He's good at encouraging the people around him to explore artistically. I have this lovely safety net with him, where I build a guitar for him and then he'll adjust to it and see the best in it. Sometimes he would ask for something and I would do my best to nail it, but if it was not exactly what he thought it was going to be, he would still come up with something quite spectacular musically, using that guitar. He's got endless ideas and he's really positive. He just goes forward.

Aside from your ongoing collaborations with Pat, what else have you been working on recently?


I'm right in the middle of a project with seven other guitar builders that is going to be in a gallery [the McMichael Canadian Art Collection] later this year. The others are Grit

Laskin, Sergie de Jonge, David Wren, Jean Larrivée, George Gray, and Tony Duggan-Smith. We've been working on it for about four years. It's a collection of eight guitars honoring a group of painters that are not well known outside of Canada but are beloved here; they were called the Group of Seven. My artist for this project is Lawren Harris. The eighth guitar is for Tom Thomson, who died prior to the group forming but is associated with them. Each of us has built a guitar for one of those artists, and collectively we're building the eighth guitar for Tom Thomson.

What advice would you give to someone who's considering a career as a luthier?

I would encourage a new luthier to keep good records and document as much as you can with each guitar. That way, you can see where you've been and know where you might want to go. I wish I had kept better records. If you make mistakes—and we all do—learn from them and move forward. The more experience you get, the better builder you will be, so just do it. And remember the guitar is not for you; it's for the musician. Try to inspire them!

It must be gratifying to build a guitar and then hear what someone like Pat Metheny or Bruce Cockburn does with it.

I never get tired of it. It actually blows my mind that I get to work with these people. I still can't believe that this has happened to me. I'm incredibly grateful. 



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ALUM NOTES

Compiled by
Vanessa Bouvry



James Bass '75



Richard Niles '75



Jawasza Kobie '79



Karen DeBiasse '82

1954

Under the leadership of **Ken Field** of Cambridge, MA, Innova Recordings has released *I Want That Sound!* by Revolutionary Snake Ensemble. Early reviews were positive. For more information, visit kenfield.org.

1967

Dennis Pratt of Warwick, RI, together with Lloyd Kaplan and Tom Shaker, co-authored the book *Treasury of RI Jazz & Swing Musicians*. It includes 600 Ocean State musicians in its lists and profiles, with numerous Berklee alumni among them. Contact Pratt at based@cox.net for ordering information.

1973

In December 2016, singer and songwriter **B.J. Snowden** of Billerica, MA, performed at festivals and served as an artist in residence at venues in Rotterdam, Holland, and in Belgium.

1974

Guitarist **Joshua Breakstone** of West New York, NJ, and his group the Cello Quartet released the album *88*. Breakstone is joined by cellist Mike Richmond, bassist Lisle Atkinson, and drummer Andy Watson in a tribute to the great jazz pianists. Visit joshuabreakstone.com.

Drummer, composer, and producer, **Jeffrey Meyer** of New York City released his fifth solo album, *Tango*, featuring pianist **Michael Peller** '76, vocalist Woody Mann, saxophonist Tony Dagradi, and bassist Ed Wise. The album is available on iTunes.

Alan Palanker of Palm Beach Gardens, FL, composed, programmed, and produced the album *Simple Things* by Jazz Holdouts. The album features guitarist **Michael Thompson** '75 and saxophonist Lou Cortelezzi. Visit jazzholdouts.com.

1975

James Bass of Ponchatoula, LA, has retired from teaching with the Gifted and Talented Program of Louisiana to compose original songs. Bass won the 2014 New Orleans Guitar Center King of the Blues contest and was named the Louisiana Northshore best blues performer of the year twice. He has released two CDs. Visit facebook.com/james.bass.902.

Composer, arranger, and producer **Richard Niles** of Mission Viejo, CA, and his jazz fusion orchestra Bandzilla released *Bandzilla Rises!!!* Among the featured guest artists are Leo Sayer, Randy Brecker, Lamont Dozier Jr., Clarice Assad, Kim Chandler, and Julia Suzanna Sokolowska. Visit bandzilla.net.

1979

Composer and pianist **Jawasza Kobie** of Wilmington, DE, was named a 2017 jazz composer resident artist at the Philadelphia Kimmel Center for the Performing Arts. Kobie is collaborating with playwright and Yale University drama professor Deborah Margolin on an original concept introducing young audiences to jazz music. The project will be performed at the Kimmel Center in May 2017. Visit jkobiemusic.com.

1980

In September, **Ti Muntarhorn** of Los Angeles, CA, attended the Liverpool, England, premiere of the Beatles documentary *Eight Days a Week*, and was interviewed on Spencer Leigh's BBC program *On the Beat*.

1981

Mark "Bear" Banschbach of Tampa, FL, published the book *Canticle Reflections*, a collection of meditations and studies in the canticles of the Bible. Visit facebook.com/BrBearOFS.

1982

Osmar Barutti of São Paulo, Brazil is working as a piano player at TV Globo, São Paulo.

Karen DeBiasse of Somerville, MA, has written more than 300 songs, and placed 15 in independent films. Her band Girl on Top has won multiple contests. Visit karendebiasse.com.

Trombonist **Steve Piermarini** of Acton, MA, performed with the Boston Pops Swing Orchestra for its 2016 New Year's Eve show. He also plays with the Hal McIntyre Orchestra and New Liberty Jazz Band and conducts the Leominster Colonial Band.

1983

Vocalist **Gabriel Espinosa** of Pella, IA, released his fourth album *The Songs of Bacharach and Manzanero*. It features alumni **Tierney Sutton** '87 (vocals), **Mauricio Zottarelli** '02 (drums), **Hendrik Meurkens** '80 (harmonica), **Misha Tsiganov** '92 (piano), **Reubens de La Corte** '98 (guitar), and **Jim Seeley** '80 (trumpet). Visit gabrielespinosamusic.com.

1984

Steven Corn of West Hills, CA, owns the BMF jazz label. Three BMF albums, *The Sting Variations* (Tierney Sutton Band), *Way Back Home* (Steve Gadd Band), and *Kaleidoscope Eyes* (John Daversa), earned five Grammy nominations this year. Visit bfmjazz.com.

Guitarist **David Singley** of Saint Paul, MN, released *Good Hope*, his first record in nearly two decades. For more information, visit davidsingley.com.

alumni profile

Oli Rockberger '04

A Pull to Return Home

By Mark Small



Steve Piermarini '82

1985

Chris Kase of Madrid, Spain, published the book *Arpeggiare: Practical Chordal Exercises for Trumpet* with a foreword by Randy Brecker. It features downloadable audio content. Visit chriskase.com.

1986

Vocalist and songwriter **Michéal Castaldo** of New York City released the digital EP *Temptation Down in Rio* featuring eight versions of the title track composed by Castaldo and Keith Edwards. Jose Feliciano sings and plays guitar on the EP. Visit youtube.com/watch?v=hkw6ad9lVgs.

Christian Jacob of Los Angeles, CA, composed themes for the film *Sully*. **Tierney Sutton** '87 collaborated with director Clint Eastwood on the song "Flying Home" for the film, and the Tierney Sutton Band performed the music.

Experimental guitarist **Kevin Kastning** of Groton, MA, and fellow guitarist Sándor Szabó released the duet album *Perspectives* featuring nine original instrumental compositions. Visit kevinkastning.com.

1987

Bassist **Gary Davenport** of North Fort Myers, FL, recorded "Love Wins Again" for Janiva Magness, a 2017 Grammy nominee. Davenport is the musical director and bassist for Magness and began a tour in Mumbai, India, in February.

When he returned to his native London, England, in July 2016, **Oli Rockberger** '04 completed the roundtrip that began with his arrival at Berklee in 1999. He brought home with him a greatly enhanced musical toolkit built up by study, playing with some of his musical idols, and creating a discography of his own albums and many records which he played on and produced for various artists. After his sojourn—six years in Boston and a decade in New York—Rockberger knew it was the right time to make his move.

"I was feeling a pull back to home, friends, and family, but I didn't want to take that plunge at the expense of the musical growth and relationships I'd made in New York," Rockberger said in a phone call from London. "I wanted to be sure I'd still be able to go across the pond and work with those people. Getting U.S. citizenship two years ago was huge for me. It meant that I could easily travel back and forth to work with my friends in the U.S."

Being a gifted pianist, vocalist, songwriter, and producer, it's taken Rockberger little time to establish himself in the London music scene. That was helped by the visibility he gained by joining the band of Laura Mvula, a popular British singer/songwriter. Mvula has a large audience for her often-confessional songs that showcase her soulful vocals against a blend of pop, r&b, jazz, and African influences. Given Rockberger's musical proclivities, he was a perfect choice for her group.

Rockberger grew up in Finchley, a suburb of London, and albums in his mother's record collection by Stevie Wonder, Oscar Peterson, the Crusaders, and others made a deep impression on him. "I remember hearing Steely Dan and Anita Baker on Jazz FM on the car radio on my way to school as a boy," Rockberger recalls. "That music really got inside me and was massively influential. I played piano from a very early age. My parents recognized in me a very strong interest in music and took me to lots

of concerts. I remember going to see Keith Jarrett; that was tremendously moving and inspiring."

Rockberger was attracted to the lyricism in the music of Pat Metheny, Keith Jarrett, and Oscar Peterson. "At that age I was really interested in melody and the song aspect," he says. "It wasn't until later that I checked out the soloing. In my teens I was increasingly drawn to songwriting and got into Sting and James Taylor. When I came to the States, things changed again as I got into other styles of music."

At Berklee, Rockberger sought to develop the skills of a sideman playing soul, r&b, and gospel music. "At Berklee I realized that as an instrumentalist there was a path for me like that of [keyboardists] Don Grolnick or Greg Phillinganes who weren't straight-up jazz guys but weren't just pop players either," he says. "There was a kind of music in the cracks—intelligent pop—that had jazz and soul underpinning with vocals that felt natural for me to pursue."

A few years after graduating, Rockberger decided to move to New York when many of his musical peers from Berklee started migrating there. "It was the logical place for me to go," he relates. "I wasn't ready to return to London, there was another chapter of my musical life that I needed to continue pursuing in the United States. New York wasn't such a cold place because I knew so many people there. I had a lot of people to play with—**Marlon Saunders** '87, **Jordan Perlson** '04, **John Shannon** '04, and others."

His gigs at New York City jazz clubs led to connections with well established players. "I was playing a gig at the 55 Bar with saxophonist Ada Rovatti, who is Randy Brecker's wife," Rockberger says, "and Randy sat in with us. Shortly afterwards he asked me to join his band and to contribute some songs." An offer to play a Brecker Brothers reunion gig at the Blue Note followed. The lineup featured **Mike Stern** '75, Will Lee, George Witty, and Dave Weckl. Rockberger ended up



Oli Rockberger. Visit olirockberger.com.

playing, singing, and creating vocal arrangements for the trumpeter's *Brecker Brothers Band Reunion* album.

Subsequently, Will Lee invited Rockberger to play with his group in Japan for two weeks. Among the players in Lee's touring band was legendary drummer Steve Gadd.

"Getting to play with all of these guys changed me," Rockberger reveals. "But working with Steve was the biggest thrill of my life because he had played on all the records I grew up listening to." Opportunities to play with Steve Jordan, Jesse Harris, Nathan East, Chris Dave and the Drumhedz, and many more followed. As well, he worked in the studio with rising songwriters Cariat Harmon, Becca Stevens, and others.

Rockberger shares that the musical opportunities he got during his time in New York surpassed his wildest dreams. His catalog of original music is documented in three albums he recorded with his experimental project Mister Barrington, and four solo albums. The first two date from his Boston days, while *Old Habits* and *Sovereign* were recorded in New York. *Sovereign* will be released on Michael Janisch's London-based Whirlwind Recordings in September. Jazz FM gave lots of airplay to *Old Habits* resulting in bookings for Rockberger's band at Love Supreme and the London Jazz festival. He hopes *Sovereign* is greeted with a similar reception.

Rockberger is currently cowriting and producing for various British artists while working the schedule around his primary gig with Mvula. Her performances in America have enabled Rockberger to stay connected with his friends in the States.

"Since I've moved back here, I feel like the world has become an even smaller place and I'm happy with how things are playing out," he says. "My solo and sideman careers are continuing as are my writing and producing. A music career is a bit like a jigsaw puzzle. My solo career is also an advertisement for other work in the studio. They feed each other."



Erik Applegate '89



Hiroshi Kanda '92



Mehmet Ali Sanlikol '97



Adeniya "Synematik" Adelekan '99

Bassist **Jay Turner** of Cockeysville, MD, finished his fifth solo recording, *Art Music for Bass*. *JazzTimes* described the CD as "a beautiful piece of music in a world desperately in need of such." Visit jayturner.net.

1989

Bassist, vocalist, composer, and songwriter **Erik Applegate** of Greeley, CO, was promoted to full professor of jazz studies at the University of Northern Colorado. He teaches bass, composition, and arranging, and is a leader in curriculum development. His latest CD *Two's Company* features a collection of jazz duos. Visit erikapplegate.com.

Doug Hammer of Lynn, MA, released his 11th album, *Americana*. It features **Steve Chaggarris** '92, **Dave Landoni** '85, and **Brian Maes** '80, as well as Berklee faculty members Dave Buda and Jon Finn. Visit doughammer.net.

Guitarist and producer **Brian Seeger** of New Orleans, LA, and his band Organic Trio released the album *Saturn's Spell*. It's available on iTunes and Amazon. Visit organictrio.com.

Suzan Nutku Setel of Seattle, WA, is a music therapist working in senior memory care at Aegis in Seattle. She incorporates songwriting, bell choir, music meditation, and drum circles in her work. She earned a master's degree in music therapy at Nordoff-Robbins Music Therapy Australia.

1992

Composer **Jason Eckardt** of Kerhonkson, NY, had his solo guitar work "suspension/bridge" premiered by Jordan Dodson at the Philadelphia Philosophical Society on October 16, 2016. Guitarist Nico Couck and the Talea Ensemble will premiere his piece "Whorl" on February 17 at National Sawdust in Brooklyn, NY.

Jay Jennings of Burbank, CA, is the sound designer for the movie *Transformers: The Last Knight* and lead sound designer for the upcoming mega-shark thriller *Meg* (2018). Visit birdhousesound.com.

Guitarist **Hiroshi Kanda** of Tokyo, Japan, is a professor of jazz and pop music at Nagoya University of Arts, teaching guitar, ensembles, jazz history, and popular music survey classes. He is an active performer in classical and jazz-pop styles.

1993

Joe Kowalski of Boston, MA, scored the short film *Olive & the Samurai*, directed by Brendan Boogie and starring Porcelain Dalya. It was nominated in the Best New England Film category in the 2016 Massachusetts Independent Film Festival and selected for the Shawna Shea Film Festival.

1994

Guitarist "**Metal Mike**" **Chlasciak** of Wayne, NJ, led the Ultimate Metal

Guitar Retreat at Slide Mountain Forest Resort in Big Indian, NY, in November 2016. The annual event focuses on developing guitar-playing skills for adult students.

1996

Composer **Ron Gardner** of Buffalo, NY gifted his orchestral work "Sanctuary of the Soul" to the Buffalo Philharmonic Orchestra in honor of the 75th anniversary of Kleinhans Music Hall. JoAnn Falletta conducted the piece twice.

Nicolas Meier of Guildford, England released the new album *Infinity* on Favored Nations, featuring **Vinnie Colaiuta** '75 (drums) and Jimmy Haslip (bass) among others. Visit meiergroup.com.

1997

Turkish-born composer and bandleader **Mehmet Ali Sanlikol** of Belmont, MA, released *Resolution*, an album featuring Sanlikol's compositions for jazz orchestra blending Turkish musical influences with jazz. **Anat Cohen** '98, **Tiger Okoshi** '75, **Antonio Sanchez** '97, and Dave Liebman are featured on the album. It topped the list of editors' picks in the October 2016 issue of *DownBeat* magazine.

1998

Michael Moutsopoulos of London, England, works in mixing and mas-

tering, and uses novel techniques in music production. Visit michaelmoutsopoulos.com.

1999

Producer and songwriter **Adeniya "Synematik" Adelekan** of Staten Island, NY, penned the songs "Ghetto Gold Dream" and "Like We Used To" for an EP by Interscope artist Polly A. In 2014 Adelekan wrote a song for Boyz II Men.

Nicole (Luzaich) Fagone, a.k.a. "Sukhmani" of Palos Verdes Estates, CA, and her mantra-rock band Sukha are on the Grammy ballot in the Best New Age Album category for their album *Rise*. The band includes **Tripp Dudley** '05 and **Peter John Stoltzman** '99. Visit sukhatheband.com.

Serbian-born guitarist and composer **Rale Micic** of Bronx, NY, released *Night Music*, his fourth album as a leader. It features music dedicated to Béla Bartók and reimaginings of three Bartók compositions. Visit ralemicic.com.

2001

Alyosha Barreiro of Mexico City, Mexico, is an electronic musician, artist, and teacher. He produced this year's Mexico City's first Day of the Dead musical festival and celebration, which drew an audience of 100,000. Barreiro specializes in combining pre-Hispanic/Aztec and Mayan sounds and instruments with modern electronic beats.

VALENCIA ALUM NOTES

Compiled by Maxwell Wright

Nashville Pros

Soaring Melodies

by David Petrelli '05

Some musicians compare the rush of a big performance to feeling as though they could fly. By comparison, **Nadia Sosnoski '12** really does fly in her performances. Sosnoski is often booked for appearances that feature her singing while suspended on aerial silks before her audience. Her unique combination of singing and aerial arts used to be a rarity in Music City, but has become one way for Sosnoski to—let's say—elevate her profile.

Sosnoski came to Nashville in 2012 with aspirations to establish herself as a singer/songwriter. While looking for a hip-hop workout class, a Groupon offering aerial fitness classes caught her attention. She tried it and loved it so much that she was soon teaching aerial classes and performing as an aerial artist at a range of events and functions.

P!nk has been one of Sosnoski's main musical influences. During the Truth About Love Tour, the superstar began singing some of her signature songs while performing aerial stunts. Inspired, Sosnoski decided to combine her love of music and aerial arts, and began crafting an entire show featuring her singing while performing on aerial apparatuses. She believes the two go together as naturally as singing and dancing. And her instincts are proving correct.

Sosnoski cofounded the aerial arts company Elevated Entertainment Nashville with two other aerialists. They book at corporate functions, weddings, and high-end parties for solo and group performances.

Sosnoski's aerial shows are much more strenuous than a gig at the Bluebird Café or Douglas Corner. "It takes a lot of stamina not to huff and puff through a song when you're trying to climb a strip of nylon," Sosnoski says. "It's tough. I've learned that there are some moves on the silks that I cannot do while singing because the wraps pull too tightly around my stomach. But I'm figuring it out."

Sosnoski, who grew up in



Nadia Sosnoski '12

Anaheim, CA, attended the Orange County School of the Arts before enrolling at Berklee. During the last two years of her Berklee experience, she sang with the acclaimed student a cappella group Pitch Slapped. "That group was one of the best experiences I could have asked for," she recalls. "My sight reading, time, and performing ability all improved so much in that group."

These days, Sosnoski has a full schedule. She teaches aerial arts in addition to booking and presenting performances. But she also stays grounded by writing songs and posting them under her nom de plume Nadia Faye (visit reverbnation.com/nadiafaye/songs). As well, she sings on weekends with a Motown band and works a few days a week at the performing rights organization SESAC to keep plugged into the Music Row scene. With the calendar having turned to 2017, Sosnoski's main goal is to continue growing her company and fine-tuning her aerial show. Move over, P!nk: You've got some high-flying competition.



Nadia Sosnoski sings while airborne.

Ankie Titulaer '14 (global entertainment and music business) opened an arts center in Valencia in January, that offers arts courses in English. The center also hosts exhibitions, performances, workshops, and concerts. Visit @playgroundartcenter.

Chris Wade '14 (GEMB) is working at the creative studio Motive in New York City as the director of cultural innovation and strategy.

Garrett Gretsich '16 (GEMB) is working for the digital marketing department of Translation LLC, based in San Francisco and NYC.

Stephanie Hernandez '15 (GEMB) has joined the marketing and sales team at iHeartMedia Inc., where she secures sponsorships and boosts digital promotions for local and national events.

Guitarist **Stephen McHale '14** (Contemporary Performance) of Dublin, Ireland, is a cofounder of the band BARQ, (barqmusic.com). He also releases solo material under the name Weird Glitches and plays sessions.

Vocalist **Jelena Ciric '14** (CP) is working in Iceland with the groups Kórus and Kammerkór Suourlands and completing her first solo album.

Ricardo Curto '14 (CP) is the cofounder and artistic director of the Yamaha Music School Valencia. Visit www.yms-valencia.com.

Flutist and vocalist **Briana Lewis '15** (CP) performs with a Connecticut pop-rock band and played Gary Coleman in *Avenue Q* at Chestnut Street Playhouse (CT). She also appeared in the music video series *Anielle and Friends*. Visit brianalewismusic.com.

David Federman '14 (scoring for film, television, and video games) of Toronto, Canada, scored four short films that premiered at film festivals in the fall of 2016. Visit federmusik.com.

Guido Arcella Diez '15 (SFTV) has been giving career advice to Mayan artists across Mexico's Yucatan Peninsula in coordination with the Haciendas del Mundo Maya Foundation. Visit the 4 Mayan Seasons Facebook page.

L.A. SPOTLIGHT



Peripixel Photography

Aubrey Logan and Kazumi Shimokawa performed two of Logan's original songs at the annual L.A. alumni brunch.



Emmy-winning composing team Lisa Coleman (left) and Wendy Melvoin shared observations from their successful careers.

On January 22, 372 intrepid alumni braved torrential downpours to attend the annual Los Angeles alumni brunch. Guest artists Aubrey Logan '10 and pianist Kazumi Shimokawa '10 performed two original songs. Logan enchanted all with her extraordinary vocal range, poignant melodies and lyrics, and virtuosic trombone soloing.

President Roger Brown told the crowd, "Art, music, and culture actually make society stronger and better able to survive. Don't let people deval-

ue the importance of what you do."

Keynote speakers Wendy Melvoin and Lisa Coleman, former band members with Prince and the Revolution, are now Emmy-winning composers for TV and film. They shared the ideal they seek in their songwriting. "A song has to break your own heart," Melvoin shared. "If it does, that's when you know it's done. Move on."

After a bit more networking, the crowd left to dodge raindrops as they returned to their cars.



David Rupley '02



Dante Alexander Fazio '06



Jake Hertzog '07



Gabrielle Louise '07

Courtney Harrell of Sherman Oaks, CA, competed in the 11th season of *The Voice* on NBC, with fellow Berklee alumnus **Kylie Rothfield** '12.

Nils de Mol van Otterloo of Pasadena, CA, is currently in Kochi, India, on a Fulbright grant doing research on music in dementia care and developing protocols for social workers and nurses to work in conjunction with musicians.

Darcie (Nicole) Sasson-Nadav was recently married in Israel and has launched a new online magazine/blog called *Refooda Shelemah!* Visit refooda.blogspot.com.

Guitarist **John Shannon** of Pittsburgh, PA, has recorded music for the hit TV show *Louie* on FX. He also cowrote the song "Following Sunlight" with Karsh Kale, which climbed to number one on India iTunes Charts. His band, theSHIFT had its song "Dreams" named as a top-five song in 2015 in Peru. Visit theshift-official.com.

2002

Composer **David Rupley** of Concord, CA, has released seven solo albums since graduating from Berklee. For more information and to hear his music, visit davidrupley.com.

2003

Daniel Eppel from Cape Town, South Africa recently composed, arranged and did music direction for a large-scale South African puppetry performance of Stravinsky's ballet *The Firebird*. Visit edibleaudio.co.za.

George Leonard III of Pawtucket, RI, and his band the Free Downloads were featured in the wedding scene of *The Comedian*, a film starring Robert De Niro and Leslie Mann and directed by Taylor Hackford. The band also performed three songs for the soundtrack.

Ricky Lionardi of Jakarta Barat, Indonesia, has been a film composer for more than 20 big-screen movies. Recently, he won best original score award at the 2016 Bandung Film Festival. Visit rickylionardi.com.

2004

Carmalita "Nikki" Glaspie of Scotch Plains, NJ, was featured in an article in *Drum!* Magazine. Visit nikkiglaspie.com.

2005

Julian Midon of Buenos Aires, Argentina, recorded the album *The Jimi Hendrix Experimento* with his electric trio Tres Pajaritos and vocalist Ayelen Zuker. Midon has also written the music for the musical play *Babilonia* for

Teatro Nacional Cervantes. He's currently touring the province of Buenos Aires with the children's music show *Volverte a Encontrar* and teaches at Caemsa-Escuela de Música.

The album *Mosaico* by **Bruno Miranda** of Brandon, FL, was nominated for a 2016 Latin-Grammy award for best instrumental album.

2006

Dante Alexander Fazio of Atwater Village, CA, founded Transatlantic Audio Inc., and supervised the dialogue production for *Mafia III*, developed by Hanger 13 Games and published by 2K Games. He currently works at 20th Century Fox. Visit dantefazio.com.

The album *High Priestess* by **Ingrid Gerdes** of Boston, MA, was nominated by Music Resource Group in the Blues Album of the Year category at the 15th Independent Music Awards. The winner will be selected from submissions by fans worldwide and industry insiders. Visit ingridgerdes.com.

Film composer **Roman Kovalik** of Los Angeles, CA, received diamond-level recognition at the International Independent Film Awards for his original score for the sci-fi movie *Teleios*. Visit romankovalik.com.

2007

Jake Hertzog of Fayetteville, AK, released his sixth studio album, *Well Lit Shadow*, a classical suite for solo electric guitar inspired by themes and images in particle physics. He is also a member of the music faculty at the University of Arkansas, Fayetteville. Visit jakehertzog.com.

Guitarist and vocalist **Seth Little** of Pasadena, CA, contributed to the album *Revere | Restore*, issued by Fuller Theological Seminary. It features arrangements and piano parts by **Inji Jang** '12. **Chris Hobson** '02 recorded, mixed, and mastered the album.

Singer-songwriter **Gabrielle Louise** (aka Gabrielle Sadler) of Cotopaxi, CO, released the album of original songs *If the Static Clears* in September 2016. Vocalist **Megan Burt** '07 was among the album's guest musicians. Louise toured throughout Colorado and Texas during the fall. Visit gabriellelouise.com.

Ned Sedlak, Mike Beck '01, and Maureen Lloren founded a label and publishing venture called Swoon City Music. Their first album release will be by artist Blond Ambition in April 2017. They have a worldwide distribution deal with Caroline Distribution, a division of Universal Music Group. Visit swooncitymusic.com.

The Legacy of a Friend and Colleague

By Professor Steve Wilkes

Former Percussion Department professor Ed Uribe, who passed away in November of 2015, was the primary force in the genesis of Berklee's hand-drumming and Latin percussion program. Today, the department offers a multitude of courses and instruction from several respected hand-drumming instructors, and Uribe's influence echoes in much of the curriculum—especially in the area of Latin percussion.

Uribe started his Berklee career as a student and drum set principal in 1979 and graduated in 1982. He began teaching in the Percussion Department in the spring of 1983. Almost immediately, he made an impact on the students and faculty, and on the curriculum. Under the leadership of then-chair Dean Anderson, the department was growing into the influential educational body it is today. Uribe brought vision, new ideas, and a game-changing energy to the mix and quickly became one of the most in-demand teachers at the college.

The department's current chair John Ramsay, and professor Skip Hadden began teaching at Berklee dur-

ing the same period as Uribe. Of those early days, Ramsay says, "Ed was our go-to guy for anything that had to do with Afro-Cuban or Brazilian drumming." "To say that Ed was a renaissance man would be to limit him," Hadden says. "He was also instrumental in the mid-1980's in the emerging area of electronic drums and percussion. He constructed the programs and classes at Berklee and they became worthy additions to the curriculum."

Despite the percussion department's many course offerings for mallets, orchestral percussion, and drum set before Uribe's tenure, there was a void in the area of hand-drumming and Latin percussion studies. Almost single-handedly he started to change that. As a Spanish-American growing up in the Mission District of San Francisco, he was always acutely aware of Latin music. At Berklee, he developed a genuine interest in the historical origins and specific rhythmic patterns of the indigenous music of Cuba and Brazil.

During the private lessons he taught, Uribe created a niche with Latin grooves that quickly grew into instrumental labs and courses, and, later, hand percussion becoming a principal



Ginny Fordham '80 and Steve Wilkes '80 cut the ribbon for the practice room they named in honor of the late faculty member Ed Uribe. Back row from the left: Faculty members Skip Hadden, John Ramsay, and Lucas Moisson '08 look on.

instrument at Berklee.

Uribe's Latin and hand-drumming efforts culminated in two books: *The Essence of Brazilian Percussion and Drum Set*, and *The Essence of Afro-Cuban Percussion and Drum Set*.

As both a friend and colleague of Uribe's, I can remember the interest that many of us in the department took in the evolution of his books. We knew he was working on something big, but had no idea just how comprehensive—even encyclopedic—these books would become. It's safe to say that almost every teacher in our department got copies to use in his or her own teaching.

Uribe left the college in 1999 to start his own production and publishing business, but, the department's faculty members continue to use his books to this day. For those like me whose strengths and specialties lie in

other musical and drumming styles, Uribe's books are simply indispensable.

If you need to be completely persuaded of the lasting effect one person and teacher can have on a student, department, or entire college, just walk into Berklee's Uchida building and head down to the percussion facilities in the basement. As you stroll down the corridor you'll see students practicing, teachers chatting, and you'll probably hear the powerful sounds of congas or timbales emanating from the classrooms. You might hear someone on cowbell playing an insistent 2/3 rumba clave or the gentle, half-note throb of *surdos*, the large bass drums that lay down the bed for a samba groove. Maybe you'll see some drummers in room 18, jamming on a 6/8 Afro-Cuban pattern. These things are the fruits of the educational legacy of Ed Uribe.

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Berklee



Cassie Brandi '08



Neara Russell '10



Young-Ae Jung '12



Haein Erin Lee '13

2008

Cassie Brandi of Los Angeles, CA, has released her second EP *Beautiful Surrender*. The recording held the number one download spot on Noisetrade in the Christian/Gospel category and is available on iTunes, Spotify, and at cassiebrandi.com.

2009

Saxophonist Kyle Nasser of Brooklyn, NY, and the jazz quartet Beekman released *Vol. 2*, their second album. The group has toured New England, New York, and Chile. Visit beekmanmusic.com.

2010

Cellist Calin Peters of Cambridge, MA and her band the Ballroom Thieves released the album *Deadeye*. It is available on iTunes and Spotify. The band performed at the 2016 Berklee Alumni Showcase at AmericanaFest in Nashville. Visit ballroomthieves.com.

Guitarist and composer Brennan Dylan Pugh of Nashville, TN, and his band Men Without Arms were named Metal Group of the Year at 2016 IMEA Awards. The band will release its second CD, *Strapped & Loaded* followed by a U.S. tour. Visit reverbnation.com/menwithoutarms.

Keyboardist Neara Russell of Los Angeles, CA, appeared with Skylar Grey on *The Late Late Show with James*

Corden. She also performed at the Hellow Festival in Mexico with Betty Who '13, and completed a headlining tour with artist Hayley Kiyoko. Russell's solo EP *Operator* is now available. Visit neararussell.com.

Emma White of Nashville, TN, released the single "I Thought You Were the One," which was a featured iTunes Country Hot Track. Visit emmawhitemusic.com.

2011

Danielle Deckard of Vineland, NJ, moved to Sydney, Australia, after graduating from Berklee. Deckard is building her career there as an artist recording with local musicians and performing across the country. Her latest single is "Put That Ring Away." Visit danielledeckard.com.

2012

Vocalist Marcella Camargo of São Paulo, Brazil, sang the song "A Chama Verde" from John Finbury's album *Imaginário*. The song was nominated as Song of the Year for the 2016 Latin Grammys. Visit marcellacamargo.com.

Vicente Ortiz Gimeno of Los Angeles, CA, scored the Spanish action-comedy feature film *Cuerpo de élite*, produced by Oscar-winning producer Fernando Bovaira. A team of Berklee alumni working on the project included Victor Álvarez Carracedo '12, Amparo Edo Biol '12, Javier G. F. Escudero '13,

Carles Delgado '12, Gianni Gagliardi '11, Guillermo Marin '12, Pablo Trujillo '11, and Alejandro Zorrilla '12. The film premiered in movie theaters in Spain in August 2016. The soundtrack is available on Spotify and iTunes.

Vocalist Young-Ae Jung of Gyeonggi-do, South Korea, was the composer, lyricist, arranger, and producer for her second album, *Because I Love You*. Berklee assistant professor Jon Chase mixed and mastered the album. Visit young-aejung.com.

Guitarist Rob O'Block of Nashville, TN, a member of the Frank Foster band, is heard on the group's latest CD *Good Country Music*. O'Block produced the album and wrote the song "Back Road Buzz." The CD is available on iTunes. Visit frankfostermusic.com.

2013

Bruce Gonzalez of Cartago, Costa Rica, was part of the production team and cowrote and arranged music for Melany Cubero's pop-soul, Spanish language album *Oscuro Luz*. Visit brucegonzalez.com.

Vocalist Haein Erin Lee of Seoul, South Korea, released her first digital single "El Camino" with pianist and arranger Kyung Hoon Min '16. Kurtis Changsoo Park '11 produced the vocals, Jaehoon Lee '00 mixed and mastered the song, and Hyeonwoo Kim '13 shot the cover photo. Visit facebook.com/erinization.

Jerilyn Sawyer of Nashville, TN, and Alden Witt '14 co-wrote Candi Carpenter's latest single, "Burn The Bed." It's available on iTunes and Spotify. Visit candiacarpenter.com.

2014

Guitarist Alika Madis of Seattle, WA, released the EP *Dirty Lyxx* on the Seattle, WA, label Luna Records with band mates Stephen Baker '13, Dan Whitelock '17 and Lily Vasquez '17. The group is planning tours on the West and East coasts in 2017. Visit dirtylyxx.com.

João Bruno Soeiro of Lisbon, Portugal, works at Cinelab film studio in Moscow, Russia. He is currently working on a film titled *Viking*, producing sessions in Moscow, Stockholm, and Athens.

2015

Nicola Jane Buttigieg of London, England, works at Knightsbridge School as the head of digital technology. The school has developed a digital music program certificate designed to prepare students for secondary music education in both traditional and electronic-multimedia streams.

Felipe Guzmán Martínez of Los Angeles, CA, released the album *En Todos Lados* with the Felipe Guzmán Group on iTunes, Spotify, and Google Play. Visit felipeguzmanmusic.com.

A Swiss Family Tradition

Two generations of the Renold family have made Berklee their musical home.

Since meeting as Berklee students during the mid-1980s, marrying in 1990, and settling in Fritz Renold's native Switzerland, Fritz and Helen Savari-Renold have been tireless music educators and promoters of contemporary music abroad. They have cultivated ties with top American musicians and brought dozens to the Swiss canton of Aargau for their Jazzaar festival that marks its 25th anniversary in April.

In addition to fostering a love for African-American-based music among the countless students Fritz has taught at the Kantonsschule in nearby Aarau, the three Renold children—Lydia, Ben, and Sharon—also developed a passion for music. Lydia and Sharon have since followed in their parents' footsteps to Berklee. Ben, a drummer in a Swiss rock band, may yet come enroll. For years, all five family members have worked together to fulfill the vision of Jazzaar as a music education program unlike any other in Europe.

Jazzaar had its genesis in the band Bostonian Friends formed by Fritz at Berklee with French pianist Christian Jacob '86. Fritz began bringing the group to Europe annually. He and Swiss trumpeter Franco Ambrosetti decided to include Swiss students from the Kantonsschule big band on the tours and offer them a chance to learn on the bandstand, emulating an American jazz tradition. In a new venture dubbed Bands Across the Sea, Fritz organized the 1992 lineup to include him and Jerry Bergonzi '68 on saxophone, trumpeters Ambrosetti and Wayne Naus '76, bassist Gildas Boclé '85, drummer Tommy Campbell '79, and Jacob on piano. The project was later named Jazzaar.

"This is an amazing learning opportunity for the young students to tour and perform with American jazz musicians," Helen says. "They sit beside the pros working on the music and then emulate them and become motivated." In addition to rehearsals and concerts, the mentoring includes lessons, workshops, and clinics with the guests artists. Broadening the vision, the Renolds opened auditions to students from all 26 Swiss cantons for what became known in 1994 as the Swiss Youth Jazz Orchestra.

Helen shares that the approach to Jazzaar is akin to Albert Bandura's theories about children learning by observing and modeling the practices



Fritz Renold '86 and Helen Savari-Renold '88



Lydia and Sharon Renold

of others. "I've seen this work in sports and music," Helen says. "We had this vision for teaching music and we want more people to know about it."

The Renold children grew up watching and working with musicians such as Benny Golson, Billy Cobham, Randy Brecker, Buster Williams, Gary Burton, Adam Nussbaum, Richard Bona, and more. The artists are also frequent guests at the Renold home in the hills of Schönenwerd. The girls grew up on the set at Jazzaar experiencing bandstand learning with top role models. "Each time we started the production for the festival, the kids were always on the set," Helen says. "They've been exposed to this approach for their entire lives, and it was the most natural thing for them to pick up an instrument and just play." All three kids started out playing piano and singing and before choosing a musical direction. Lydia is currently a Contemporary Writing and Production major at Berklee, and she is interested in composing. Sharon chose electric bass after watching a bass player in

Alumni Happenings



On October 24, 2016, Alex Lacamoire '95 (left) and Stephen Oremus '92 were featured in a panel discussion about their work directing the music for hit Broadway shows. The event, held at the Cutting Room in New York City, was moderated by Will Wells '11 and drew a crowd of about 100 alumni from Berklee and The Boston Conservatory at Berklee.



More than 150 alumni gathered at the Family Wash/Garage Coffee on December 11, 2016 for the annual Nashville holiday party. The Yuletides provided festive music for the event.

a Jazzaar gospel concert at five. She's now a performance major at Berklee.

For a quarter-century, Fritz and Helen have managed the musical and logistical challenges of the festival, including securing state and private funding. They are currently looking toward more private sponsorship. State funds have come with requests to alter the Renold's educational philosophy by using local guest musicians.

"There is another level of musicianship that the American players bring to the festival," Fritz says. "So we are looking to American sponsors and foundations to help. There are advocates of European jazz here who frown on what we are doing with American musicians. But we feel that if our students are going to make a living in music, they will have to compete in the international scene as the American artists do."

Fritz and Helen choose festival themes, write and orchestrate new music, and produce the weeklong event. The April 2017 festival will feature a blues night with guest artist Booker T. Jones and Sharon Renold will be the bassist. Lydia is among those shouldering music writing chores.

"Their roles in the festival have increased as they've grown," Helen says. "They are involved beforehand, they always perform and then help with post production of the recordings of the concerts." (The live recording from the 2016 festival *Heaven Help Us All*, reached number 23 on the January JazzWeek charts.)

Fritz reflects, "Our kids have become associate producers of the festival. They'd like to take this over one day." All indications are that Lydia and Sharon will be up to the task.

Carlos Ballester



Juan Fernando Cifuentes Moreta '15



Jacob George '15



Benjamin Furman '15

Producer, composer, and sound designer **Juan Fernando Cifuentes Moreta** of Quito, Ecuador, is an associate professor at Escuela de Música at Universidad de las Américas Quito. Cifuentes Moreta is also the founder of the Ecuadorian Grooves project, which preserves Ecuadorian music heritage and ancestral Ecuadorian genres.

Jacob George of Miami, FL, and his group Jacob George Band recorded, produced, and mastered their album *Fight the Feeling* with the help of drummer **Yitzi Peetluk** '16, guitarist **Max Boydston** '15, and bassist **Jeremy Cohen** '15, as well as Berklee faculty members Joe James and Jonathan Wyner. Visit jacobgeorgeband.com.

2016

Devin Campbell of Lady Lake, FL, is a production assistant at CBS Radio in Atlanta, GA.

Robert Gould of Fayetteville, GA, is working with new creative and logistic initiatives at Broadcast Music Inc. (BMI).

Andrea Lazzeretti of Buggiano, Italy, and his band Piqued Jacks opened for Interpol on the El Pintor world tour. The band also won a competition on the MTV-U show *The Freshmen*, and competitions at Arezzo Wave Love, Marea, and MusicaW festivals in Italy. Their latest LP release is titled *Aerial Roots*. Visit piquedjacks.com.

Alumni Place in the 2016 USA Songwriting Competition

The winners of the 2016 USA Songwriting Competition included 17 Berklee alumni as winners and finalists.

Benjamin Furman '15 took the top prize in the world music category. Current student **Marcos Golergant** received honorable mention in the Latin music category.

Berklee alumni finalists included **Skyler Golden** '14 (rock), **Katherine Farnham** '99 (r&b), **Katie Miner** '98 (gospel), **Anouschka Pearlman** '94 (world music), **Pablo Ablanedo** '14 (instrumental), **Chrissy Albice** '15 and **Jake Torrey** '15 (country), **Trina Hamlin** '90 and **William James McAuley III** (a.k.a. Bleu) '96 (pop).

There were six finalists in the jazz category including **Don Breithaupt** '84, **Gernot Wolfgang** '82, **Leni Stern** '84, **Jun Furuya** '04, **Andrew Lilley** '02, and Berklee professor **Bruce Gertz**.

Congratulations to all!

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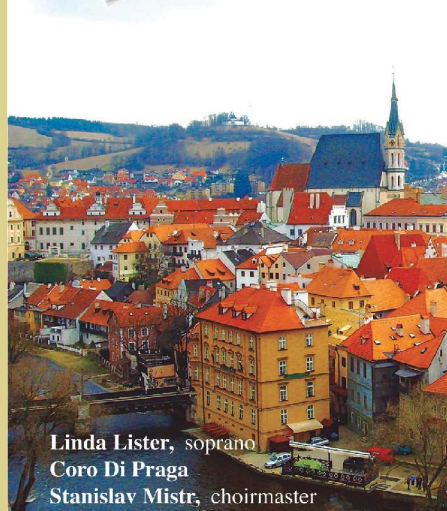
Elena Roussanova

Lee T. McQuillan

Julius P. Williams

Armand Qualliotine

Reynard Burns



Linda Lister, soprano
Coro Di Praga
Stanislav Mistr, choirmaster



FINAL CADENCE

Derek Burt '48 of Old Orchard Beach, ME, died on December 30, 2016. He was 83. Burt played trumpet in the Canadian Air Force Band before attending Berklee. He later owned and operated retail stores selling audio equipment and musical instruments in Portland, ME, until he retired in 1998.

Gerald Lamy '61 of Las Vegas, NV, died on Sept. 25, 2016. He was 77. He studied at Berklee and The Boston Conservatory. He played trumpet with the Woody Herman Orchestra before settling in Las Vegas where he played with many entertainers. He leaves two sons and a daughter.

Walter Magee Jr. '63 of Framingham, MA, died on September 9 after a struggle with cancer. He was 73. Magee dedicated his career to public school music education in Hardwick, VT, and Millis and Ashland, MA. He leaves his wife Sherri, two daughters, and a son.

Saxophonist **Gordon Matson** '69 of Concord, NH, died on October 28. He was 72. Before coming to Berklee, Matson was a member of the 18th U.S. Army Marching Band. He had interests in music and antique cars, and for a

time worked as a courier. He leaves his companion Judith Wildman.

Pianist **Allan Zavod** '73 of Melbourne, Australia, died on November 29 after a battle with cancer. He was 71. A renowned pianist, Zavod was discovered by Duke Ellington, who arranged for him to come to Berklee. He later became a faculty member. Zavod played with numerous top artists and served as the musical director for the *Good Morning Australia* TV show. He leaves his wife, Christine; and son, Zak.

Brian Amet '74 of Dorchester, MA, after a heart attack on August 5. He was 61. A pianist, Amet had played in rock, jazz, and concert bands, and attended the Adamant School of Music to polish his classical technique. He worked as a dog groomer until his retirement in 2016.

William "Chip" Anderson III of Levittown, PA, died suddenly on October 20. He was 61. Anderson worked as a tool and die maker for his entire working career. He leaves his wife, Susan; son William; daughter, Bonnie; and two grandsons.

Former bass faculty member **Victor Bailey** '80 died on November 11 from a form of muscular dystrophy which had confined him to a wheel chair in his later years. He was 56. Bailey is best known for serving as the last bassist for Weather Report, and followed Jaco Pastorius in 1982. Bailey also played on more than 1,000 recordings with such artists as Sonny Rollins, LL Cool J, Sting, Patrice Rushen, and others. He toured with Madonna and Steps Ahead, and penned songs for Nina Simone, Patti LaBelle, and more. He also released two solo albums and two with CBW, a group he formed with Larry Coryell and Lenny White.

Jeremy Dean Harris '92, of Easton, CT, passed away on Nov. 7 after years of battling addiction. He was 43. In addition to his love for music, Harris loved animals and worked at a veterinary hospital. He leaves his wife, Wendy.

Vocalist **JoJo David** '94 of Newton, MA, died of heart problems on October 18, 2016. He was 50. David was a singer, composer, arranger, and recording artist with musical interests in a cappella and vocal jazz ensemble music, contemporary folk, pop, and sacred litur-



Victor Bailey '80

gical music. He was the coach for two vocal ensembles at Boston College and served as the music director for Sacred Heart Church in Newton. He is survived by his wife, Anne Marie (Cotter) David '93, and their daughter, Madeline.

Drummer and percussionist **Andrew Frawley** '94 of Brooklyn, NY, died in a car accident on August 9 in Alabama. He was 49. Frawley had a deep love for drumming and studied with Gary Chaffee and percussionists from Cuba and Brazil. He taught and performed professionally and was most recently a member of the Brooklyn-based band Midnight Magic. He leaves his parents; a brother; and a sister.

Are you looking to advance your career? Master the latest innovations in music and technology? Augment or improve your playing skills? Or simply achieve a personal goal of completing your studies?

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How Streaming Will Change the Sound of Pop Music

by Jason Moss

In 2015 the U.S. music industry made more money from streaming than from CDs or digital downloads. Streaming platforms now boast more than 100 million paying subscribers worldwide. And the popularity of these services continues to rise, with more than one trillion plays logged last year alone. The times, they are a-changin'.

In case you haven't noticed, the way we consume music is shifting—and that is impacting artists. (We've all seen the pitiful royalty statements and scathing op-eds. And who could forget Taylor Swift's epic 2015 fallout with Apple Music? But amidst all this talk, no one's mentioned how the rise of streaming will affect the actual sound of pop music. Streaming will change not only the way pop music is consumed but also the way it's created. This shift will likely redefine what future hit records sound like. Surprised? You shouldn't be. There's always been a close-knit relationship between music, medium, and distribution. For proof, just look to the past.

Built for Radio

In the 1960s, Motown built records for radio. Short songs allowed for the regular interjection of ads, and long intros gave DJs the freedom to talk over tracks. During the 1980s, the dawn of the CD gave way to longer-form content. The length of an average album increased from 40 minutes to well more than an hour. And since it was no longer important to maintain the integrity of vinyl grooves, records started sporting more low end and louder levels. Is it any surprise that hip-hop emerged as a dominant genre during this time? During the 2000s, Apple's decision to unbundle the album and offer single-track downloads on iTunes shifted the trajectory of the music industry once again. After an album-oriented trend that lasted decades, singles once again became the primary focus.

Along the way, our listening habits evolved too. As on-demand, à-la-carte platforms like iTunes and Spotify emerged, attention spans narrowed. Even I can't remember the last time I listened to an album from start to finish. Today, music discovery is like mining for gold. We cherry-pick

the best songs off albums, curate playlists of our favorite tracks, and ignore the rest. And once we start listening, we're more impatient than ever. In fact, there's nearly a 50-percent chance you'll skip a song before it's over. Why suffer through a dull bridge, an uninspired outro, or your favorite artist's "deep cuts?" You've got places to be!

Today's music makers have evolved to serve this ever-changing audience. As long-form content has given way to singles, concept albums have become relics of yesteryear. Albums are now more likely to serve as repositories for singles. And while we may feel nostalgic for iconic albums such as *The Dark Side of the Moon*, *Thriller*, and *Sgt. Pepper's Lonely Hearts Club Band*, there isn't much of an incentive to create their modern-day equivalents.

An Emphasis on Sales

However, throughout the history of the music business, the goal has always remained the same: Encourage listeners to purchase records. The music industry as we know it was built to inspire these one-off transactions, and the traditional pop music-making process evolved to follow suit. Infectious, hook-heavy records were crafted to drive listeners to checkout aisles. The biggest hits seemed inescapable for a month or two, but often disappeared as quickly as they emerged. But as far as the music industry was concerned, this was irrelevant. Once a purchase was made, it didn't matter whether a record was listened to or not. As long as people bought the CD or downloaded the song, labels were happy.

But streaming has completely changed the game. For the first time, financial success is no longer based on onetime sales, but rather on ongoing play. The more a track is played, the bigger the payout. The implications of this shift are massive. In fact, it's likely to disrupt the entire music business yet again.

On streaming platforms, flash-in-the-pan tracks that burn bright and fade fast are less lucrative than ever. Current per-stream payouts are nothing to write home about,

and these tracks won't stick around long enough to produce meaningful returns. But payouts will continue to rise, and future plays will be worth much more than they are today. And so the most profitable pop songs will burrow their way into the hearts of listeners, inspiring millions of streams for years to come. In fact, the biggest hits may even increase in value as time goes on.

This shift introduces a powerful new incentive to foster deeper, longer-lasting relationships with listeners. While tracks still need to be hook-laden enough to inspire an immediate connection, they must also be worth listening to hundreds, if not thousands of times. Gone are the days when an artist could stuff an album with filler and rely on the strength of a single to drive sales. Today, there's nowhere to hide. Songs are evaluated on an individual basis, and their success is determined by merit alone. Artists with the ability to master the long game will win. One-hit-wonders won't stand a chance.

Loudness War Truce

Evolution in streaming technology will also affect the sound of pop music. For example, most streaming platforms now automatically adjust the volume of different tracks so they play back at an equal level. This seemingly inconsequential feature will likely end a decades-long arms race known as the "loudness war," where artists and labels compete to release the loudest records. Without any incentive to crush tracks, records will be mixed and mastered at much more conservative levels. And this means they'll have more punch, impact, and dynamics—and sound better!

But what will the pop hits of the future actually sound like? We can only guess. As terrestrial radio continues to become less relevant, arrangements and song structures will likely become more fluid. New, innovative mediums may even emerge. Who says a recording has to offer the same experience with every play? What if tracks evolved over time? What if, after 100 plays, a bonus verse emerged? As play count becomes a dominant metric for measuring the success of tracks, ideas like these are

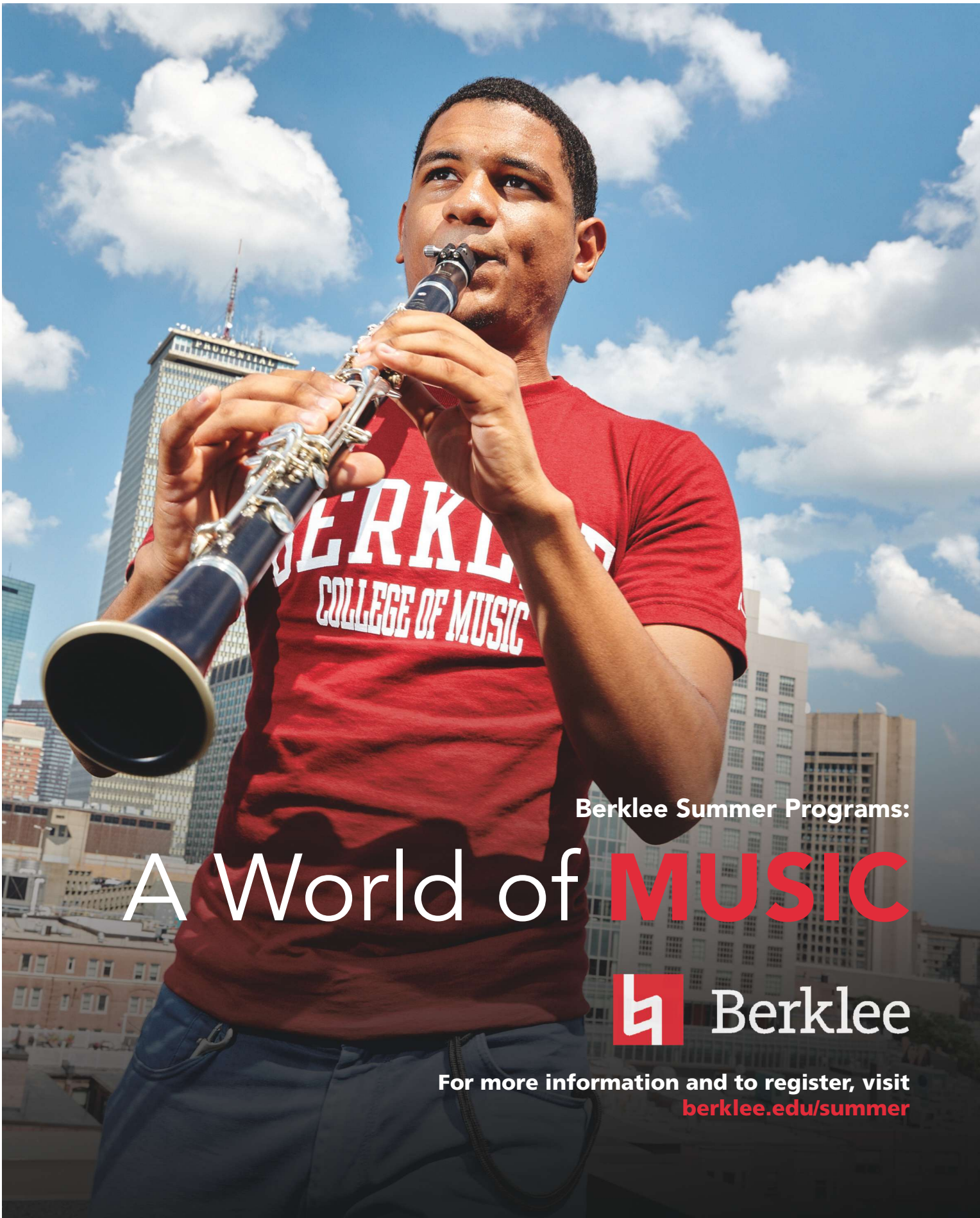
ripe for exploration.

And the impact of streaming will extend far beyond the music-making process. It will have a profound effect on the way music is marketed and promoted as well. In a world where a sale is no longer the goal, there's less of a need to build up hype before an album's release. In fact, some artists are already abandoning traditional album releases entirely. Beyoncé dropped her last two albums without any prior promotion whatsoever. As more listeners adopt streaming platforms, artists will need to find new ways to foster longer-lasting, more consistent levels of engagement with their audience.

If any of this leaves you feeling discouraged or intimidated, keep your chin up. I'm optimistic about the impact streaming will ultimately have on the music industry. I believe it will usher in a new era of artistic innovation, and foster deeper, closer connections between artists and their listeners. And some things will always remain the same. Exceptional artists with something unique and special to say will stay in high demand. Great songs will still rise to the top. But one thing's for sure—as streaming becomes the dominant platform for music consumption, the sound of pop music will undoubtedly change. Will you change with it?



Jason Moss is a Los Angeles-based mixer, producer, and engineer. His clients include Sabrina Carpenter, Madilyn Bailey, GIVERS, and Dylan Owen. This article is an expanded version of an essay he posted on tunecore.com. For more on Moss, visit BehindTheSpeakers.com.



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–Dave Rublin, Winner of the 18th Annual USA Songwriting Competition (2013), hit #1 on the Billboard Charts

“Happily stunned! We have written songs for over two decades, this is our personal victory”.
–Alannah Myles & Nancy Simmons (CANADA), Winner of the 15th Annual USA Songwriting Competition (2010) & Grammy Award winner.

“Very high caliber of submissions. USA Songwriting Competition is always staying ahead of the curve” –Rob Reinhart, DJ of the “Acoustic Cafe”, a syndicated radio.



Benjamin Furman, (Berklee Alumnus) world category winner of 21st Annual USA Songwriting Competition.

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“Very grateful & excited. I believe this win will be an important step forward in my career”
–Benjamin Furman, (pictured above) Winner of the world category of the 2016 USA Songwriting Competition, Berklee Alumnus.

“Incredible! It's great to feel that something you create catches people. It's the biggest buzz to have USA Songwriting Competition pick my song is an honor” –Trev Lukather, Winner of the Rock category of the 2016 USA Songwriting Competition. He is the son of legendary guitarist – Steve Lukather of “Toto”

