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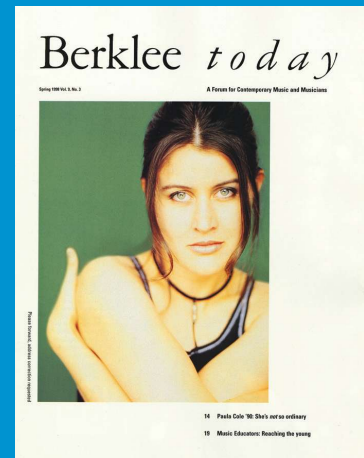
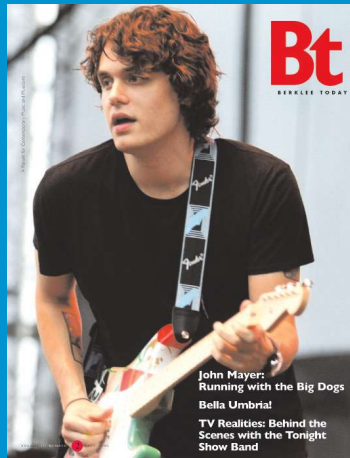
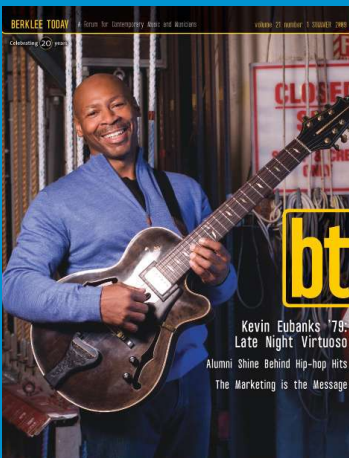
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BERKLEE TODAY

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Managing Editor

Mark Small '73

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Contributors

Jason Camelio, Margot Edwards, Ryan Fleming, Miguel Gandelman, Michael Gaskins, Peter Gordon, Jessica Halton, Mike Keefe-Feldman, Lesley Mahoney, Richard Niles, David Petrelli, Ed Saindon, Justine Taormino

Cover photo

Alexandra Sermon

Art Direction

Dave Miranda

Copy Editor

Lauren Horwitz

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Beverly Tryon '82, *Assistant Vice President for Institutional Advancement*

Mirek Vana '01, *Senior Advancement Officer, Major Gifts*

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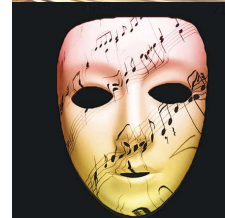
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Into the Next Quarter Century

By Mark Small, managing editor, Berklee today

Shortly after the spring 1995 issue of *Berklee today* came out, I had a conversation with a faculty member. He congratulated me on obtaining an interview with Quincy Jones for the issue's cover story and then asked, "Aren't you worried that you'll run out of high-achieving alumni to put on the cover?"

After all, Q's interview followed issues featuring such Berklee giants as Arif Mardin, Alan Silvestri, Joe Zawinul, Steve Vai, Branford Marsalis, and others. My reply was, "No, that won't ever be a problem." This issue's interview with Imagine Dragons—some 19 years later—underscores my point. There will always be plenty of cover stories about music powerhouses for whom Berklee was a significant waypoint on their journey.

This issue marks a quarter-century since the first copy of *Berklee today* rolled off the presses. Lee Eliot Berk, the college's second president, wanted to create the magazine to keep alumni connected. "In 1989, we wanted to make a significant commitment to

our alumni to maintain the bonds of shared experiences they had at Berklee during a formative period in their musical lives," Berk says. "We were interested in receiving news from alumni about their achievements and in publishing articles written by them and faculty members."

But Berk didn't want *Berklee today* to be a traditional alumni magazine, he wanted it also to reflect the college's mission for practical career preparation by offering articles relevant to people working in all areas of the music industry. Andrew Taylor, *Berklee today's* founding editor, worked with a Berklee team headed by Berk and including a magazine design consulting firm. The team chose the magazine's tagline: "A forum for music and musicians." "We wanted this to be viewed as a professional music publication that happened to be associated with Berklee," Taylor recalls. "The magazine would go beyond the basics and dig in deeply. The readers are already educated, so we wanted to talk seriously and with some nuance about the issues that

face musicians, engineers, producers, and the like."

Taylor set the editorial bar high in producing the first 10 issues of the magazine. Upon his departure in the summer of 1992, I took over as the bard of Berklee. For me, it's been the best job imaginable. Through the years, the college's curriculum has greatly expanded to offer a dizzying array of courses pointing students in many new directions. It has been endlessly energizing for me to interview alumni experts working both in the mainstream and in remote outposts of the music industry. Whether they are known to the masses or happily toiling outside the spotlight, whether appearing on the cover or in the Alum Notes column, the diversity of career paths they've pursued and the entrepreneurial spirit they demonstrate constantly amaze me.

I've traveled extensively across the United States and to Europe, Asia, and South America collecting alumni stories for these pages. So many very busy and successful professionals

have warmly welcomed me into their environments: recording studios, tour buses, sets of TV shows, corporate offices, backstage dressing rooms, high schools, hotel suites, and their homes. They've willingly blocked out time to share their knowledge and experiences with me, and hence, with you. Lee Berk's instincts were spot on in creating a magazine that could be a vehicle to enable alumni to stay connected and to continue to learn.

My years in this job have proven to me that there *are* future music industry titans currently enrolled here. It's humbling to think that many at Berklee—including myself—probably passed a young John Mayer, Derek Sivers, Jeff Bhasker, Claude Kelly, Kirill Gerstein, or Makeba Riddick in a crowded hallway with no clue to what the future held for them. More future luminaries (perhaps in middle school now) will yet come to Berklee to prepare for their life's work. And after they've embarked on their careers, *Berklee today* will still be a forum where they can share their stories with our community and the world.

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BERKLEE REAT

An Epic Weekend

The May 9 and 10 commencement weekend was one for the record books. This year's honorees included mega-hit r&b songwriter Valerie Simpson, Led Zeppelin founder and guitar icon Jimmy Page, jazz piano master Geri Allen, and celebrated music educator Thara Memory. From start to finish, it was an epic weekend, with great music and words of encouragement from the honorees.

The concert tribute to the honored guests on Friday exceeded all expectations. The show began with an instrumental overture blending snippets of the Led Zeppelin songs "Stairway to Heaven" and "Fool in the Rain" before launching into a program of 31 selections recorded by the honorees.

The arrangements written by the faculty members Ken Zambello, Tom Stein, Winston Maccow with vocal arrangements by Donna McElroy, as well as those by student arrangers Giorgi Mikadze, Inna Dudukina, Henry Castro, Gideon Lim, and Irma Seleman, ranged from faithful renditions of the originals to brilliant re-imaginings of the best-known tunes.

Titles by Valerie Simpson and her late husband, Nick Ashford—including "Ain't No Mountain High Enough," "The Boss," and "Is It Still Good to Ya"—were interspersed with jazz works by Allen and numerous Page/Led Zeppelin classics. Berklee's Rainbow Band played Thara Memory's big-band compositions "Blues for Warren" and "Black Spaniard" as Memory sat on a stool onstage nodding in approval for the group's tight ensemble work and virtuosic soloists.

Allen played piano on her tunes "LBW's House" and "Our Lady." She invited professor Terri Lyne Carrington, who has worked extensively with Allen, to sit in on drums for "Our Lady." The number also featured the absolutely astonishing tap dancing of Maurice Chestnut, who tapped out the complex rhythms of the tune's concerted passages and offered his own super-rhythmic improvisations.



From the left: Jimmy Page and student performers Callie Benjamin, Madison McFerrin, Sam Fischer, and David Vives applaud one another after the Friday night concert.

Page's music was well represented. Themes from "Stairway to Heaven," functioning as a leitmotif for Page, showed up four times—including in the overture and in a surprising re-harmonization under the first verse of Simpson's "Solid as a Rock." Professor Dave Fiuczynski, playing double-neck guitar, led students from his Planet MicroJam Institute in an exotic set of variations on Zeppelin's "Kashmir." Yazhi Guo set the vibe playing an intro on a Tibetan singing bowl. He later soloed on traditional Asian woodwind instruments complementing solos by Fiuczynski (fretless guitar), Layth Al-Rubaye (violin), and Mikadze (keyboards).

A six-song Zeppelin guitar medley gave Maddie Rice, Sebastian Fernandez, and Vinny da Silva a chance to burn through Page's riffs on "How Many More Times," "Heartbreaker," "Dazed and Confused," and others. A duo-acoustic-guitar breakdown in the middle featured Marton Bisits and Evan Galante playing "Bron-Yr-Aur."

Simpson's musical contributions were duly celebrated with 11 tunes from her vast catalog. Among the highlights was a medley of three duets she and Ashford penned for Marvin Gaye and Tammi Terrell. Student vocal pairs Brionne Wright and Sam Fischer, Tevin Price and Chanel Valme, and Natalia Sulca and Tre'von Griffith tugged heart-strings with "Your Precious Love," "Ain't Nothing Like the Real Thing," and "You're All I Need to Get By," respectively. Simpson took the stage for "I'm Every Woman," and immediately had audience members dancing in the aisles. She invited Allen and Carrington to join her for "I Don't Need No Doctor

and "Ain't No Mountain High Enough."

The energy peaked during a final Zeppelin medley of "Stairway to Heaven" and "Over the Hills and Far Away." The familiar introduction of "Stairway" was played by harp and piano under lush strings and a recorder countermelody. Vocalists Charlie Puth, Dorian Maverick, Jana Sustersic, Brooke Stephenson, David Vives, and Felipe Campos seemed to channel Robert Plant, and Fernandez brought the house down with his expert rendering of Page's most famous guitar solo.

The 33 student vocalists and 78 instrumentalists returned to the stage for the encore, Simpson's "Reach Out and Touch Somebody's Hand."

The next morning, the honorees and college faculty and administrators joined the 900 grads and their families for the commencement exercises. President Roger Brown told the grads, "Remember, don't lose your head when you find a modicum of success, and don't lose heart when you stumble. You are strong, talented, and prepared. I cannot wait to follow your careers and track your many accomplishments."

After receiving their degrees from Brown, each of the honorees commented on the concert and shared optimistic sentiments. Jimmy Page said, "Music has such power across so many avenues. [You're] in a position to do the thing you're best at—which is making music and bringing joy and pleasure to other people. It can't be much better than that. I wish to pass that on to all of you. Congratulations with your degrees, and lots of success in the future."

Thara Memory spoke to the grads about rehearsing. "Rehearsal every day is the answer," he said. "If you rehearse



In full academic regalia (from the left): Geri Allen, Berklee provost Larry Simpson, Thara Memory, Jimmy Page, Berklee president Roger H. Brown, and Valerie Simpson



Valerie Simpson sings and Geri Allen plays piano with the student musicians on Simpson's song "I'm Every Woman."

every day, you'll have nothing to worry about. Rehearse whether you're sick, happy, got a lot of money, or whatever—just keep rehearsing."

"This is such a joyous day," Simpson said. "I am so over the moon for each and every one of you. The music last night filled me up to such a degree that I couldn't sleep! You stirred me up." She then told the grads, "Give it your all. Give it everything. You never know who's watching, who's going to be listening. I am so proud of you. Your future is so bright."

"What we do is a privilege; music is so much more than a job," Allen stated. "You are getting a chance to do what you love. And it is that love for your art that will sustain you through the unexpected twists and turns that will come. Always remember the passion you've discovered behind every note, tone, and silence."

Dedication Lights Up the Skyline

by Mike Keefe-Feldman

Photos by Kelly Davidson



From the left: Architect William Rawn III, president Roger H. Brown, and Boston mayor Marty Walsh cut the ribbon at the February 26 dedication of Berklee's new building.

The dedication of Berklee's new tower at 160 Massachusetts Avenue on Wednesday, February 26, was anything but a standard ribbon-cutting ceremony. For students, the event was a unique interdisciplinary learning experience. For faculty, the dedication represented the dawn of new educational possibilities. For Berklee president Roger H. Brown, it was a deeply personal moment. For all involved, it was the start of something big.

Berklee's new 16-story, state-of-the-art skyscraper offers housing for 370 students, 23 practice rooms, a fitness center, and 10 recording studios that Brown says "rival any in the United States." (See the pictorial article featuring the building on page 22.)

Following a ribbon-cutting ceremony, Boston mayor Marty Walsh spoke of the building as a major boost to Boston's artistic, cultural, and educational cachet.

"I see these amazing glass walls, and I know that you're inviting the community to take part in what goes on here," Walsh said.

For Brown, the building's dedication carried a special significance because the opening occurred shortly after his father, Roger H. Brown Sr., passed away. The elder Brown was an engineer who reviewed all the blueprints and schematics for the new building. "He believed in infrastructure as a tool that unlocks human cre-

ativity and productivity," Brown said. "So I think my dad would be very, very proud and happy if he could be with us here today."

Student bands performed along with a dynamic light show on the new building, which drew stares from curious onlookers throughout the Back Bay. Students in the Berklee Interdisciplinary Arts Institute and their faculty director, Neil Leonard, had planned this facet of the dedication weeks in advance, working alongside veteran lighting designer John Powell.

A key breakthrough enabling the musicians to "play the building" came, thanks in large part to the work of student Dalton Harts and alumnus Jason Lim '13. "We used the building's Ethernet and UDP, which is an open sound control (OSC) format, with Raspberry Pi computers—one on each floor plugged directly into the Ethernet connection receiving OSC messages from anywhere in the building connected to the same network," Lim says. "Then each of those computers was converting the OSC data to MIDI, and the MIDI was converted to a DMX lighting protocol via a microcontroller converter."

If that sounds complicated, it is, says Powell, the lighting expert. But he adds that it worked thanks to Lim, Harts, and other Berklee Electronic Production and Design students who were "incredibly open and seriously technically savvy."



A light show in the windows of the 160 Massachusetts Avenue tower was synced to musical performances.



Vocalist Ella Joy Meir performs with the group Isis Lune.

The band Isis Lune (led by student Ella Joy Meir) began the musical portion of the program with the original song "Bring Me the Moon," as synced multicolored lights shimmered and darted across the building to suggest a moonrise. Meir says she chose that song because it is "about daring to think big and to believe in magic."

"I feel like that's what this building is about," she says. "It's Roger Brown's big dream, and we all get to enjoy it now."

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

Panos Panay to Head Berklee ICE



Panos Panay '94

On January 29, the college launched the Berklee Institute for Creative Entrepreneurship (ICE). Berklee alumnus and Sonicbids founder Panos Panay '94 has been named as its founding managing director. The institute will offer an academic curriculum, research projects, online courses, and an incubation environment to encourage new startups within the music arena. Berklee ICE will inspire innovation through outreach to other Boston-area universities, such as MIT, Harvard, and Babson to offer Berklee students the unique chance to conduct joint research projects under the umbrella of the new institute.

The institute will foster entrepreneurialism within the Berklee community and prepare graduates to work with converging trends in creativity, technology, and business. Through a blend of academic backgrounds, Berklee ICE will leverage Boston's research ecosystem to unearth new opportunities within the music industry related to audience engagement with social media and identifying emerging artist trends or new channels of music discovery. Additionally, it will prepare students to self-manage and promote their careers as performers, writers, or producers.

Berklee ICE will draw on the support and experience of successful Berklee trustees, entrepreneurs, and academics including Bill Kaiser (an entrepreneur with Greylock Partners), Peter Gotcher (the chair of Dolby, and cofounder of Topspin Media and DigiDesign), Mike Drees (the CEO of Newbury Comics), and Ken Zolot (a senior lecturer at MIT School of Engineering).

"We're thrilled that Panos will lead this new initiative at Berklee that will give rise to new ideas, thinking, and startups in the music industry," said Berklee President Roger H. Brown who is also a successful entrepreneur.

"Contemporary artists by necessity function as entrepreneurs, and the music industry is ripe for new ventures that support both the creativity and compensation of musicians."

Dream Theater's Homecoming

A March 25 show at the Boston Opera House was a homecoming of sorts for the progressive metal band Dream Theater. The Grammy-nominated group has deep ties to Boston, which date back to 1985 when founding members John Petrucci '86 (guitar), John Myung '86 (bass) and Mike Portnoy '86 (drums) formed the band's core while students at Berklee. (When Portnoy left the group in 2010, former assistant professor Mike Mangini took over the drum chair.)

A special attraction for the evening was the addition of the Berklee World Strings and Berklee Concert Choir for the concert's second half. For Berklee student Eren Basbug, the event was a high-water mark. The 22-year old, who hails from Ankara, Turkey, conducted the orchestra and choir in arrangements he penned for the band. Basbug became known to the band after he posted performances of his orchestral arrangements of the band's 42-minute suite "Six Degrees of Inner Turbulence" on YouTube. Impressed by the young

musician's work, Dream Theater keyboardist Jordan Rudess contacted Basbug and asked him to write arrangements for his solo project *Explorations for Keyboard and Orchestra*. Basbug has since written orchestrations for "False Awakening Suite" and "Illumination Theory," featured both on the band's latest studio album and at the Opera House concert.

Frank Solomon, Dream Theater's manager, said after the event, "I seriously believe last night was the most inspiring one in 16 years of managing the band. Those [students] were so happy and played so well. I had tears in my eyes."

Over the course of the band's nearly three decades, Dream Theater has built a worldwide following and sold more than 10 million albums and DVDs. The Opera House show was recorded and will be released as a DVD by Eagle Rock Entertainment. A portion of the sales of the DVD will establish a scholarship in the name of Dream Theater at Berklee.

Photos by Dave Green



Dream Theater guitarist John Petrucci is pictured onstage at the Boston Opera House during the band's performance with the Berklee Concert Choir and Berklee World Strings.

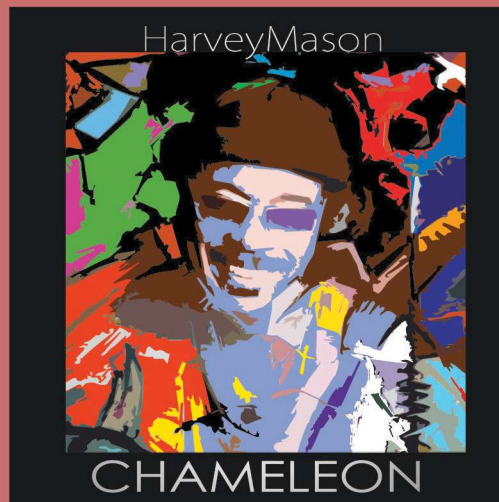


Members of Dream Theater (upper left) and the audience applaud the orchestra and Berklee student Eren Basbug (upper right) who conducted his orchestrations of the band's music.



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The State of the College

By Lesley Mahoney

With greater student retention, an uptick in the quality of applicants, new facilities, and hugely successful on-line courses, Berklee's vital signs are healthy. This prognosis comes from president Roger H. Brown in his April state of the college address.

Social media and Berklee Online are spreading awareness of the college. As well, Berklee recently auditioned for 146 days in 53 locations and has become more selective in the students accepted. The quality of applicants is up with increasing percentages of incoming students placing into upper-level classes. For example, 48.3 percent of students in 2013 placed out of introductory ear training, as compared with 32.8 percent in 2008.

Now that the 160 Massachusetts Avenue building is open, Berklee will rehab its neighbor at 150 Massachusetts Avenue. Plans include creating a glass façade for the first floor—thanks to the suggestion of former board of trustees member and architect Janet Marie Smith. President Brown noted, "It will be more open, there will be more signage to make it more obvious to [passersby] that this is part of Berklee." As well, the old cafeteria will be repurposed as a rehearsal space for orchestras, big bands, and large ensembles.

On other fronts, Berklee is growing and improving the programs that make it tick. Master's applications have increased 40 percent at the Valencia campus, which offers four graduate programs. Boston will introduce graduate degrees in music therapy and performance in 2015 and a music education master's in 2016.

Meanwhile, Berklee Online is burgeoning. "Online education used to be very controversial," Brown said, "now it's mainstream. Fortunately we started our own online school over 10 years ago. Now, we're the world's largest music school online." This fall, Berklee will become the first nonprofit music institution to offer online bachelor's degrees.

Brown also highlighted MOOCs (massive online open courses) created through Coursera and edX—including one developed by professor George Russell Jr. with direction from

Berklee's Ear Training and Harmony departments. "It's for accepted students who have less musical literacy," Brown said. It offers a taste of often intimidating subjects before students arrive, and has 39,000 enrollees so far. "We can now say, 'Before you get here, take this course—it's free.'" Nearly 650,000 people have taken Berklee's MOOCs, and almost 16,000 have taken one Berklee edX music business class alone. Trends indicate that those who enroll in free online courses will go on to paid courses through Berklee Online.

Other initiatives include "Amp Up NYC," a partnership between Berklee, Little Kids Rock, and the New York Department of Education to offer some 60,000 students in 600 urban schools an expanded music program. Brown also noted Berklee's biggest challenge. "Our major weakness is affordability and student indebtedness related to the cost of being here," he said. "We're trying to bring that number down by encouraging students to borrow less, giving them more financial support, and discouraging some students from enrolling if it's clearly unaffordable for them. That's the hardest of the three to do."

Brown proposed promoting no- and low-cost options such as free on-line courses and YouTube instructional videos. Then City Music, paid online courses, and Boston campus enrollment could follow.

"The ultimate answer is not to have a one-size-fits-all approach where everyone is expected to spend eight semesters at the physical campus," he said. Enhancing and exploring articulation agreements with partner schools and restructuring the diploma program to allow completion in less time are other possibilities.

"We will need a multifaceted approach over the next five to 10 years. Imagine if we could make private music education more affordable and accessible. Then we could really cement our role as the leading institution in contemporary music."

Lesley Mahoney is the assistant director of editorial services in the Digital Strategy and Communications department.

The Jazz Urbane: Label, Artistry, and Mentorship

SUGO
MUSIC GROUP



Professor Bill Banfield and his cohorts in the group the Jazz Urbane are on a cross-generational, trans-stylistic musical voyage. A collective—featuring veteran faculty members, young Berklee alumni, and guest artists—taps influences from jazz, r&b, rock, hip-hop, and more. The late George Duke contributed as a pianist and the executive producer for the band's new album *Playing with Other People's Heads*. The recording—sadly the last one produced by Duke before his untimely passing in August 2013—was released on Banfield's Jazz Urbane label and is distributed and marketed by Sugo Music Group.

Banfield has been a bandleader and indie record label proprietor for three decades. Through the years, such performers as Najee, Rachel Z, Billy Kilson, Carla Cook, Regina Carter, and others have passed through his groups. For the 2004 album *Striking Balance* (Inova), Banfield worked with Billy Childs, Patrice Rushen, Don Byron, Sounds of Blackness, and Nelson Rangell.

A major focus of his group's latest iteration, Jazz Urbane, is mentorship. Banfield started assembling his cross-generational lineup in 2006 after a conversation with bassist Esperanza Spalding '05. "We talked about creating a band that would have a regular gig at a Boston nightspot," Banfield says. "Esperanza invited her drummer and a close friend, [trumpeter] Christian Scott ['04], to a rehearsal." But after playing together, Banfield realized how different the younger players' conception of groove and harmony was from his.

"I had to find my way back from the grooves of the '70s, '80s, and '90s to get with the new beats of their generation," he says. He brought in his faculty peers George Russell Jr. (keyboards), Stan Strickland (vocals and woodwinds), Lenny Stallworth (bass), and Kenwood Dennard (drums).

"We started a band and then invited younger instrumentalists Esperanza, Christian, Grace Kelly ['11], Alex Han ['09], and some singers to join," Banfield says. The result was Jazz Urbane, a musical melting pot where the sensibilities of Banfield and his peers coalesced with those of the younger performers. And there was sharing of musical knowledge going in both directions.

Banfield and company began hosting Monday night jam sessions at Darryl's Corner Bar & Kitchen in Roxbury. They began drawing capacity crowds and caught the attention of the *New York Times* in 2008 when Darryl's was included in the *Times*'s listing of jazz hot spots.

In planning for a new recording, Banfield chose some material he'd written in the early 1980s with the idea of giving the old songs a new "urbane wrapping." He began the production process with Joey Blake and Turahn Dorsey in his kitchen recording his seasoned and youthful players with Garage Band. He also approached his former mentor, George Duke, about being the executive producer to help mold the sound of Jazz Urbane. Duke agreed and asked his engineer to convert Banfield's tracks to Pro Tools files and the recording work continued in Duke's Los Angeles studio. Ultimately, 30 artists (primarily Berklee faculty and alumni) participated. Veterans Banfield, Najee, Terri Lyne Carrington, Greg Osby, Stokley Williams, Winston Maccow, and others play on tracks with younger artists Alex Han, Kevin Ross, Annette Philip, Jessie Taitt, and Grace Kelly.

The album has clicked, and as of this writing, it's in rotation on 200 stations that cross the spectrum, from college radio to NPR to jazz stations. "Jazz Urbane is one of the most artistic, forward-thinking, creatively endowed music labels we have ever worked with," says Stevan Pasero, the CEO of Sugo Music Group. "Pure soul, heart and ingenuity emanates from its core."

The name Jazz Urbane infers several things musically to Banfield. "It's sophisticated and cosmopolitan as the words urbane and jazz imply, but it's also urban. We are crossing stylistic boundaries trying to make noncategorical music that features the best of what music can do."

Alumni: A Gateway to the World

By Jason Camelio, director of Global Initiatives

We often emphasize the benefits of networking within the Berklee community. The late-night sessions and countless recitals and creative collaborations among students and faculty members on campus are the bedrock of future opportunities. These experiences build creative bonds that are invaluable to Berklee as we become an increasingly global institution.

Many of the significant international relationships the college has forged have come about with the help of our alumni. Recent developments in our global relationships have had a positive impact in diverse locations. In January 2014, the college presented its first Berklee On the Road program in Santo Domingo, Dominican Republic, with the support of the Ministry of Culture and the artistic guidance of Grammy award-winner Juan Luis Guerra '82, and the director of the contemporary music program at the National Conservatory, Javier Vargas '04. Grammy-nominated guitarist Julian Lage '08 joined a team of exceptional faculty members as a special guest artist.

In February, guitarist Aditya '10 and drummer Tarun Balani '10, founders of the Global Music Institute (GMI) in New Delhi, India, hosted

Berklee clinics, auditions and interviews, and a special reception at the India Habitat Centre. GMI is one of the first contemporary music institutions in India built on Berklee's teaching methods with instructors drawn from the ranks of graduates from Berklee's Boston and Valencia campuses.

In March, Alejandro Cajiao '06, director of Escuela de Música Moderna Audio y Tecnología, hosted Berklee in Bogotá, Colombia. Events focusing on songwriting and producing were held in conjunction with the city of Bogotá's Chamber of Commerce and Bogotá Music Market. Berklee faculty members Bonnie Hayes, Stephen Webber, and Peter Alhadeff offered instruction in songwriting, music production, and music business, respectively, and were chosen to represent Berklee's online degree, undergraduate, and graduate programs.

Berklee alumni acting in leadership roles as artists and educators around the world enable the college to connect with many rich and diverse communities of musicians. These opportunities enrich our campuses by assisting Berklee in finding the next generation of talented musicians and creating the best career options for our graduates.

Berklee International Auditions, Interviews, and Workshops Schedule

July 2–14

Berklee on the Road: Italy
Special Program, Auditions and Interviews
Perugia, Italy

July 8–12

Symphonic Bands Workshops
Berklee Valencia Campus
Valencia, Spain

July 19–21

Re:Tool: Electronic Performance and Production
Berklee Valencia Campus
Valencia, Spain

July 16–August 2

Valencia Summer Performance Program
Berklee Valencia Campus
Valencia, Spain

August 5–8

Berklee in Los Angeles: It's All in the Song I: Songwriter and Performer
Santa Monica High School
Santa Monica, CA

August 12–15

Berklee in Los Angeles: It's All in the Song II: Songwriter and Producer
The Village Studios
Los Angeles, CA

To apply for admissions online, visit www.berklee.edu/admissions. For more information on Berklee on the Road, visit berklee.edu/berkleeontheroad.

For more information on the international travel and events schedule visit <https://apply.berklee.edu/>.



From the left: Jason Camelio, Juan Luis Guerra '82, pianist Daniel Duarte, vocalist Daniela Pena Cabreja, saxophonist Wesley Pena Medina, full-tuition scholarship recipient Paily German Torres, bassist Ernesto Nunez, minister of culture José Antonio Rodríguez, and Javier Vargas '04, following the Berklee in Santo Domingo program

Carlos Delgado '08



Global Music Institute and Berklee faculty and staff members, guest artists, music educators, and alumni gather at a February reception held at the India Habitat Centre in New Delhi.

Pattie Gonsalves



Alumnus and director of EMMAT Alejandro Cajiao '06 (onstage) presents the opening remarks at the Berklee in Bogotá: The Art of the Songwriter and Producer program.

Amanda Gouldthorpe



The Berklee team, led by Ensemble Department chair Ron Savage, meets with Andrienne S. O'Neal, the U.S. ambassador to Cabo Verde. Left to right: vocalist Jasmine Jefferson, Ron Savage, pianist Sharik Hassan, saxophonist Samuel Baptiste, ambassador O'Neal, bassist Alex Toth '13, Dawaun Parker '05, and Jason Camelio.

Harold Tavares

FACULTY NOTES

Compiled by Ryan Fleming '03



Jason Anick



Dave DiCenso



Kevin Harris



Felice Pomeranz

Associate professor **Winnie Dahlgren** founded the educational project No Boundaries, which culminated with a trip to Morocco in January, together with alumni and current students. The group worked with local music institutions in Casablanca, Rabat, and Marrakech. For more information, visit neemaproductions.com.

Guitar professor **Lauren Passarelli's** Beatles ensemble was featured on a *CBS Sunday Morning* feature, which spotlighted the 50th anniversary of the Beatles' first American tour.

The Detroit Symphony Orchestra performed the piece "Shards of Serenity" by associate professor **Jonathan Holland** as part of its EarShot Classical Roots Readings. The work was commissioned by the Chicago Sinfonietta in partnership with the Chicago Architecture Foundation.

In January, piano professor **Laszlo Gardony** performed in the NEA Jazz "Masters on Masters" concert series, opening for the Gary Bartz Quartet. Additionally, the *Boston Globe* ran a full-page article on Gardony. Visit lgjazz.com.

Professor **Barbara LaFitte** was appointed to the board of the Boston Woodwind Society, which supports cultural and educational projects and performing opportunities for students and professional woodwind musicians.

In March, associate professor **David Scott** was the guest vocal performer at the first annual Wyoming All State

Jazz Festival, where he also directed the All-State Jazz Choir.

Professor of percussion **Jon Hazilla** released the book *Rhythmic Reflections on Creative Teaching*.

Associate professor **Sheryl Bailey** was voted a "Rising Star" in the 2013 *Downbeat* Critics Poll. Her organ trio, the Sheryl Bailey 3, released the album *A Meeting of the Minds* on the Cellar Live label, featuring **Ian Froman** and Ron Oswanski. In January the band was reviewed in *Jazz Inside*. Visit sherylbailey.com.

Associate professor **John Stein** and the Mingotan Project released the album *Emotion*, featuring associate professor **John Lockwood** on bass. The album fuses elements of jazz, klezmer, and Afro-Argentinian music. Visit johnstein.com.

Assistant professor **Caroline Harvey** led the Berklee Slam Team at the 2014 College Unions Poetry Slam Invitation. Harvey received accolades for her creation of a peer-assistance program.

Professor **Tom Stein** is the USA country manager for the International Institute of Marketing Professionals.

Associate professor **Janice Pendarvis** had a major role in the film *Twenty Feet from Stardom*, which won the 2014 Oscar for best documentary and the Critics' Choice and Independent Spirit Awards. She performed with Darlene Love on *The Late Show with David Letterman* and with Chromeo on *The Tonight Show Starring Jimmy Fallon*.

Bob Doezema, Jeff Stout, and Daryl Lowery performed four shows with Al Kooper during his recent 70th birthday celebration tour.

Associate professor **Darol Anger's** new bluegrass-flavored recording *E-and'a* was released on Adventure Records, and features **Joe Walsh, Courtney Hartman, Lukas Pool, and Sharon Gilchrist**.

Woodwind professor **Wendy Rolfe** played on three recently released CDs. She is heard on Toronto's Tafelmusik Baroque Orchestra's *Beethoven Symphonies 1-4 and Overtures* and Boston Baroque's recordings of Haydn's *Creation* and *Symphony No. 104*.

Professor **Kris Adams** performed in Rome at the Alexanderplatz Jazz Club with Claudio Colasazza, Luca Pirozzi, and Alessio Santoni. She presented the clinic "Sing Your Way through Theory" (based on her book of the same title) at the California Music Education Conference in Fresno, CA, and in Bad Kissingen, Germany, for the European Music Educators Association.

Professor **Eugene Friesen** performed and taught in Australia at the Sydney Opera House, Melbourne Recital Centre, Bennetts Lane Jazz Club, Newcastle Conservatorium, Adelaide International Cello Festival (with Rushad Eggleston '01), and at JMC Academy. He also held a residency at the Opera House and American University in Cairo, Egypt.

In 2013, assistant professor **Jason Palmer** was a featured artist on a 31-stop tour of Russia. He re-

cently won a French-American Jazz Exchange grant in collaboration with Cedric Hanriot '08. His album *Take a Little Trip* was recently released by SteepleChase Records.

Brass professor **Tiger Okoshi** produced and provided string arrangements for vocalist Mizuho's CD *Tiger, Mizuho and Gary Burton: Romantic Gershwin* for the Japanese Pony Canyon label. It features **Tim Ray, Mark Walker, Tim Miller, Alain Caron '85, and Gary Burton '62**.

John Baboian, guitar professor, performed an "East Meets West" clinic with Turkish bass player Kamil Erdem at the Jazz Education Network (JEN) conference in Dallas, TX. He also conducted the Central Massachusetts District High School All-Star Jazz Band at Mechanics Hall in Worcester, MA.

Strings professor **Felice Pomeranz** and her quartet will be joined by **Marco Pignataro** for a performance at the American Harp Society National Conference in New Orleans, LA. In July, she will perform and lecture in Sydney, Australia, as part of the World Harp Congress. Visit gildedharps.com.

Assistant professor **David Harris** released the composition "Trek from Ethiopia—Part 1" on the compilation *Beyond Addis: Contemporary Jazz and Funk Inspired by Ethiopian Sounds from the '70s*. Harris performed with Debo Band and wrote, arranged, mixed, and mastered the recording with funding from a faculty grant.

Associate professor and vocalist **Gaye Tolan Hatfield** released the album *Yesterday Once More: a tribute to The Carpenters*. Faculty members who assisted Hatfield on the disc's nine selections include **Jodi Jenkins**, **Gabrielle Goodman**, **Dino Govoni**, **Jon and Corinne Chase**, **Paul Stiller**, **Jeff Ramsay**, **Guillermo Nojehowicz**, and **Brad Hatfield**.

In March, strings instructor **Jason Anick** released his second album as a leader, *Tipping Point*, which was reviewed in the *Boston Globe*. Visit jasonanick.com.

Dave DiCenso, associate professor of percussion, recently performed with Carole King for a fundraising event supporting New Hampshire Senator Jean Shaheen. This summer he will tour with singer Josh Groban. Visit davedicenso.com.

Associate professor **Fred Lipsius** released a jazz sextet CD titled *Rhythm, Catch 4*, featuring faculty members **Greg Hopkins**, **Russ Hoffman**, and **Dave Clark**, plus Les Harris, Jr. '83. Lipsius produced, composed, and arranged material for the album, which is available at online outlets.

Peter Gardner, professor of liberal arts, presented a lecture and workshop on intercultural communication to students in the Master's Program in Peace and Conflict Management Studies at the University of Haifa in Israel.

Assistant professor **Kevin Harris** has been performing and/or recording with the Billy Pierce Quartet, Tommy Campbell, Richie Barshay, Steve Langone, Neal Smith and others. Visit kevinharrisproject.com.

Dario Eskenazi, assistant professor of film scoring, was nominated for the Argentinian C ndor de Plata award for his score for the film *Vino Para Robar*. He recorded the score with the Bratislava Symphony Orchestra last summer.

Voice professor **Lisa Thorson** celebrated the release of her new CD *Lisa Thorson Quartet LIVE* featuring **Tim Ray**, **David Clark**, and George Schuller, in the concert series Jazz at the Arsenal in Watertown, MA. She also completed Level II Training in Somatic Voicework™ (the LoVetri Method). Visit lisathorson.com.

Associate professor **Amy Merrill** has been named a semi-finalist for the 37th Bay Area Playwrights Festival for her play *by the Book*.

Professor **Bill Banfield's** group Jazz Urbane recorded *Playing with Other People's Heads: Songs*, which was produced by the late George Duke and features several Berklee faculty members and alumni. Visit billbanfield.com.

faculty profile

Terri Lyne Carrington

Tradition Meets the Present

by Ryan Fleming

If you've heard the last two albums released by professor Terri Lyne Carrington, you're familiar with her blend of modern musical sensibility and reverence for jazz traditions.

In 2012 she won a Grammy in the Best Jazz Vocal Album category for *Mosaic*, a genre-bending collection of songs featuring an all-female ensemble. Last February, Carrington returned to the Grammy spotlight, winning the Best Jazz Instrumental Album award with *Money Jungle: Provocative in Blue*, a tribute to Duke Ellington's 1962 *Money Jungle* album and her own jazz roots. Throughout her career, Carrington has established herself in jazz as a premier drummer, bandleader, and entrepreneur.

The granddaughter of a session drummer and daughter of a saxophonist, Carrington was a drum prodigy and began studying at Berklee with the late Alan Dawson when she was just 11. Music has remained at the center of her life.

She took weekly lessons until she graduated from high school. "Lee and Alma Berk saw me performing with Oscar Peterson, and I was offered a scholarship," Carrington remembers. On the advice of Jack DeJohnette, Carrington moved to New York after graduating from Berklee in 1983 and began a stint with legendary trumpeter Clark Terry, whom she credits as one of her biggest mentors. "I learned a lot about developing my on-stage persona, being a bandleader, and professionalism," she recalls. "One time I was late getting to a show and Clark was onstage playing my drums—that never happened again!"

Carrington became more widely known in musical circles, and in 1986 she landed a gig with saxophonist Wayne Shorter. "It was a big stylistic shift," she admits. "Early on I learned the value of versatility, which has been a key to my success." During the 1980s, she performed with luminaries such as David Sanborn, Stan Getz, and Cassandra Wilson, and at the end of the decade she relocated to Los Angeles. She achieved another

milestone as the house drummer for *The Arsenio Hall Show*. Her funky drumming style and commanding on-screen presence was a perfect fit for the show's edgy format. It increased Carrington's visibility and gave her the chance to play with many A-list musicians in the Los Angeles scene.

At the same time, Carrington was developing her own solo career, beginning with her debut album *Real Life Story* on Verve Records in 1989. To date she has released seven albums as a bandleader while maintaining a career as a first-call drummer for artists including Herbie Hancock, Diana Krall, and the late Mulgrew Miller and George Duke.

Joining the percussion faculty at Berklee in 2006 came at a good time for Carrington. "I had been touring and playing other people's music for most of my life, and I wanted to be closer to my family in Massachusetts. It struck me as a wonderful opportunity, and I was excited to return to the college.

"Teaching at Berklee has made me a better musician, because it's forced me to codify elements of my natural playing and develop exercises to improve them," she says. "I want students to approach my ensembles like any professional situation: a challenging gig." One of her most unique ensembles is a collaborative musical theater effort with Amy Merrill and Rebecca Perricone, each show focusing on a specific artist such as Billie Holiday, Michael Jackson, Joni Mitchell, and others.

This theatrical element can be heard in the spoken-word portions that often appear on Carrington's own recordings. "The human voice expresses music in ways that other instruments can't. It eliminates some of the headiness of instrumental music and pulls the listener into another type of auditory experience."

Throughout her career, Carrington has served as a mentor to other notable women musicians, including Esperanza Spalding '05 and Shea Rose '11, both of whom appeared on *Mosaic*. "I had been playing with Esperanza,



Professor of Percussion Terri Lyne Carrington

Phil Farnsworth

Gerri Allen, and Tineke Postma. After a while, it hit me that I was playing in an all-female band—and not by design. I realized how many wonderful women I had played with over the years. Suddenly the idea of an all-female ensemble seemed like a cause for celebration, and I wanted to document it." Carrington is currently working on the second installment of *Mosaic*, featuring a strong r&b element and including Lalah Hathaway '90, Paula Cole '90, Valerie Simpson, and others. It's scheduled for release in early 2015.

Carrington financed the entire album herself and licensed it to a publishing company, so she owns her own masters. "I try to pass on to my students that the business side of music is an art form in itself, constantly changing and evolving. It's a highly creative process, much like playing." She also notes, "Self-development is crucial. The days of managers and labels developing their artists are over. You have to do most of it on your own and build a team around yourself that will get you where you want to go.

"When you successfully brand yourself," Carrington explains, "you move past just being a musician. There's a wonderful persona you can carry if you do it right." For her, having an appreciation of jazz history and tradition is crucial to carrying this persona with authenticity. "On the surface, it's easy to get by not having absorbed the major developments of jazz and the background of your instrument. But if you go through the process, you emerge with greater depth to your playing and longevity.

"The trick is to respect this tradition while paying attention to what's going on around you in the present," she asserts. "It's not a matter of staying a step ahead of everyone else, but maintaining an awareness of the present, absorbing it, and letting it come together to form an original thought. As long as you do that, it's coming from a place of honesty."

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

More Stories Behind 160 Massachusetts Avenue

by Jessica Halton

“Our students are some of the most creative and talented people on earth, and we wanted to have facilities worthy of them.”

—Berklee president Roger H. Brown

A Special Thank You

Berklee’s first new purpose-built facility at 160 Massachusetts Avenue will provide essential opportunities for our students and college community. We wish to thank the following donors for their leadership and generosity (they are listed chronologically).

Ernie Boch, Jr. ’82

Donna and Jim Chambers

Paul and Catherine

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The Baxter Krahn Family

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Lisa K. Hilton

The Comeau Family

Timothy and Natalie Hyland

Dinah and Fred Gretsch and Family

Cyn and Ray Barrette

Bill Kaiser

The Eisenson Family

Jeff Shames

Cindy Albert Link and Larry Link

Charles and Cynthia Hirschhorn

Seth Saltzman ’81

Sandi and David Whiston

Beverly Tryon

Sometimes seeing is believing. Walking around the unfinished studios of the 160 Massachusetts Avenue building, trustee Bill Kaiser looked past construction clutter in the technology center and envisioned the masterpieces that these blank canvases would soon become. A self-proclaimed tech junkie with his own meticulously designed home studio, Kaiser lit up as he passed box upon box of state-of-the-art equipment ready to be installed. He was inspired but conflicted.

The Ark and The Bridge

Kaiser hadn’t previously considered making a gift by naming a room in Berklee’s new 160 Massachusetts Avenue building. But he was drawn to its beautiful studios and inspired by the impact they would have on the Berklee community, on Boston, and through technology, on Berklee’s campus in Valencia, Spain. And then it came to him that a donation would be the perfect way to honor the two most influential people in his life: his parents. The gift would combine four of his greatest passions: music, education, technology, and family.

As the technology center neared completion, Studio 2 became “The Ark,” in honor of Donald H. Kaiser, Bill’s father. “Dad has loved singing, performing, and listening to music his whole life,” Kaiser observes. “He continues to share his love of music with his children and grandchildren.” The Ark is 1,400 square feet, and Berklee’s second-largest recording studio. It features a Neve 88RS console with 48 channels and automation, a Bosendorfer seven-foot grand piano with Disklavier capability, and space for some 30 musicians. (See photos on page 23.)

Studio 3 became “The Bridge,” in honor of Barbara L. Kaiser, Bill’s mother. “Mom was often whistling and humming around the house,” Kaiser recalls. “She has supported our father by attending hundreds of his band concerts during their 70-plus years of marriage.” The Bridge features 1,045 square feet of recording space and is especially suited for small-ensemble recordings. It features an SSL Duality Console, a Yamaha C7 grand piano with Disklavier capability, and space for 12 to 15 musicians.

Kaiser is just as impressed by the studios’ beauty as he is by their technology. “In a beautiful studio like The Ark or The Bridge, there’s a juxtaposition of technology and design that feeds my soul. You don’t usually get those two things together. [Walters-Storyk Design Group] created visual perfection in addition to technical perfection.” Kaiser imagines that students and faculty alike will be glad to spend many hours in these inviting spaces.

Berklee honored Kaiser and his generosity during a dedication ceremony of the The Ark and The Bridge in May.

The Shames Family Scoring Stage

Current chair of Berklee’s Board of Trustees, Jeff Shames, has served on the board since 2004. Shames’s visionary leadership has guided Berklee through several pivotal projects, including Berklee Valencia, Berklee Online, and 160 Massachusetts Avenue. His participation on the board’s campus planning committee was influential in turning Berklee’s vision for its first purpose-built facility from a dream into a reality. When Jeff recently announced his commitment to a new capital gift, the college was delighted to recognize his contribution through the largest studio in the college’s history.

The Shames Family Scoring Stage is 2,200 square feet and can host up to 50 musicians. It has a large-scale analog recording console (Neve 88RS) with 60 channels and automation, a Steinway D nine-foot grand piano (another first in the college’s history), complete wiring for surround sound formats, and recording to picture capability (for film scoring and contemporary writing and production majors).

In addition to this gift, Shames has also been generous to the Berklee City Music Program, the Berklee Fund, and Berklee’s last capital campaign, Giant Steps.

The Boch MCL Lab

Ernie Boch Jr. ’82 is perhaps best known for his success as the president and CEO of Boch Enterprises, his auto business empire, but he is also a talented musician. Boch can attest that much has changed at Berklee since his days as a student. He

had the opportunity to envision and implement many of those changes during his tenure on the board of trustees from 2005 to 2011. With his recent capital gift, recognized through the Boch Mastering/Critical Listening Lab (Boch MCL Lab, for short), Boch continues to make an impact on his alma mater and helps to ensure that Berklee remains a leader in contemporary music education.

The Boch MCL Lab is a 350-square-foot room with high-resolution stereo and surround-sound monitoring that will support mastering and critical listening curriculum and activities. Boch has been generous to the Berklee Fund, Berklee City Music Program, the Beantown Jazz Festival, and through scholarship opportunities.

The Gretsch.com Fitness Center

Berklee has also received support from friends of the college for this exciting project. Fred Gretsch, president of the Gretsch Company, and his wife Dinah, company vice president and CFO, have long been generous to Berklee, supporting music business majors through their endowment of the Jimmie Webster scholarship, which is awarded to an outstanding student each year. When they learned that Berklee would create its first building from the ground up, they offered early support, recognizing the impact that it would have on the students and the community. Ultimately, the student fitness center on the fourth story of the building inspired them. The Gretsch.com Fitness Center features treadmills, ellipticals, free weights, a stair climber, rowing machine, and an expansive view that stretches to the Fenway neighborhood and beyond. Students are grateful to have an outlet to exercise their bodies in addition to their minds.

The Gretsch Company also generously donated drum sets (with cymbals donated by Zildjian), for practice and rehearsal rooms in the buildings, ensuring that percussion students have access to brand-new, high-quality equipment.

Jimi, Carole, James, and Donna

A number of generous donors, including Presidential Advisory Council members and parents who want to make a differ-

Vans Establishes Full Scholarship

by Margot Edwards

ence, elected to name rooms for favorite musicians. “As proud parents of a new Berklee student in 2009, we were impressed with the thoughtful way our son was welcomed into the Berklee community,” reflect Tim and Natalie Hyland. “As we met Berklee administrators and faculty members, we soon realized that there were unique initiatives, programs, and construction projects that required funding. While we hope our son, John Hyland ’13, makes his mark in the music world, we wanted to leave our mark on Berklee by helping to fund a couple of Berklee’s unmet needs.”

The Hylands selected one of three rehearsal rooms in 160 Massachusetts Avenue to recognize their gift, naming it the Jimi Hendrix Room honoring their son’s love and passion for the legendary guitarist’s music. With drum set, grand piano, PA system, guitar and bass amps in each, the rooms are ready for ensemble rehearsals. The Jimi Hendrix Room sits alongside its two neighbors, the Carole King Room and the James Brown Room, named by Presidential Advisory Council members Cyn and Ray Barrette and Megan and Robert O’Block, respectively. Lori and Peter Comeau recognized faculty voice professor Donna McElroy by naming the grand staircase leading from the first floor lobby to the second floor dining and performance pavilion after her.

Berklee thanks all donors who have generously supported 160 Massachusetts Avenue. This project was critical for Berklee to remain the world’s leading institute for contemporary music education. In Bill Kaiser’s words, “This building will have a transformative impact not only on the Berklee community but also on the city of Boston and the world.” Berklee invites you to come see—and believe—for yourself. Join us on June 13, 2014, for our Alumni Reunion and Dedication of 160 Massachusetts Avenue.

Are you interested in supporting Berklee through a gift? For information, contact Cindy Albert Link at clink@berklee.edu.

Jessica Halton is the assistant director of stewardship and donor relations



Vans, the original action sports footwear and apparel brand, and Berklee College of Music have partnered to establish the Vans Berklee Off the Wall Scholarship: a four-year award that covers full tuition, room, and board. The scholarship will be awarded annually to a talented musician from the United States. This is the first educational initiative of its kind for Vans, a brand rich in music culture that supports creative musicians and has deep roots in genres ranging from punk and metal to indie rock and hip-hop.

At Vans, the concept of *off the wall* is a state of mind, thinking differently and embracing people who love art, music, action sports, and/or street culture. The ideal candidate for the Vans Berklee Scholarship will demonstrate the off-the-wall spirit via his or her self-expression through music. The scholarship will be awarded to a musician whose focus and talent represents Vans’s dedication to musical innovation.

When Vans first opened its doors nearly 50 years ago in Anaheim, CA, the Van Doren family, which launched the brand, always made a point to give back to the community in which its members worked. That spirit of giving continues as Vans remains committed to support the communities, environments, and creative platforms of action sports, youth development, art, and now music.

“Berklee awarded its first bachelor of music degrees in 1966, the year Vans was founded,” says Kevin Bailey, Vans’s president. “Throughout the decades, Vans and Berklee have both celebrated the freedom and individuality that comes from creative expression, making it a perfect partnership. Vans’s history has been built alongside athletes, artists, designers, and musi-

cians as each has made Vans part of the canvas of their lives. That’s something we look for in all of our brand relationships. We are looking forward to a long relationship together embracing and elevating students’ creativity.”

Not only will the student awarded the Vans Berklee Scholarship be able to focus on pursuing his or her music education without financial concerns, but also the recipient will be immersed in Vans culture, outfitted with a Vans-themed dorm room and laptop. The recipient will also be able to showcase his or her musical talents during events and at venues such as House of Vans and the Vans Warped Tour.

The scholarship recipient isn’t the only beneficiary of the partnership. Vans is committed to providing additional opportunities for Berklee students, including performances at House of Vans locations and Vans’s Open Mic Nights at its venues across the country. Vans Vinyl will also collaborate with Berklee’s student-run label Heavy Rotation Records to produce and distribute a compilation of student music. Upper classman will also have the chance to participate in a music-related summer internship at Vans.

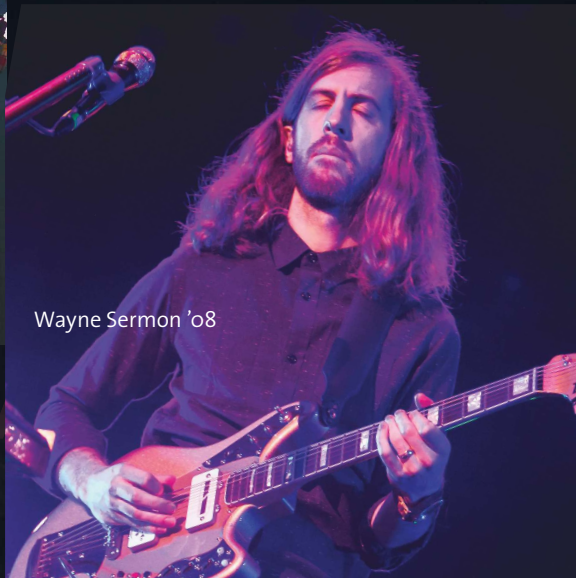
“Here you find two institutions with like-minded philosophies: freedom of self-expression through creativity,” said Jeffrey Dorenfeld, Berklee professor of music business/management and adviser to Heavy Rotation Records, who spearheaded the partnership with Vans. “For Vans it can be demonstrated on a skateboard, a bike, or on stage. At Berklee, creativity is found in the classroom, on stage, in a studio, or behind a computer. Together we hope to enable students to live out their dreams.”

“The scholarship is the result of a two-year collaboration between the great folks at Vans and Berklee’s offices of institutional advancement, academic affairs, scholarship and admissions, alumni affairs, external affairs, and the president’s office,” says Mirek Vana, senior advancement officer. “We’re all excited about the start of a great relationship between our organizations.”

Margot Edwards is a manager in the Office of Media Relations.



Dan Reynolds



Wayne Sermon '08



Daniel Platzman '09

IMAGINE DRAGONS ON TOP OF THE CHARTS, HEY!

Photos by Leavitt Wells

A rhythm section formed in a Berklee ensemble is now the backbone of a **Grammy-winning** alternative rock band.

By Mark Small '73

With the release of its multiplatinum-selling debut album *Night Visions*, Imagine Dragons burst onto the world stage in late 2012. The album and its three singles were lodged on the *Billboard* charts for months, and the song "Radioactive" set records for longevity at the top of the charts for more than a year and a half. Earlier this year, the band won a Grammy and its rendition of "Radioactive" with rapper Kendrick Lamar was one of the most talked-about performances of the February Grammy broadcast. A couple of days later, the group appeared on TV again singing an acoustic version of "Revolution" in a Grammy tribute to the Beatles in front of Paul McCartney and Ringo Starr. By week's end, they were performing on *Saturday Night Live*.

Whenever you see what looks like an overnight success in the music industry, the backstory usually reveals otherwise. In 2008 the group's lead singer, Las Vegas native Dan Reynolds, started the band with a different lineup. At the time, he was a student at Brigham Young University in Provo, Utah. But things began in earnest when the current lineup, including three Berklee alumni, joined. Guitarist Wayne Sermon '08, bassist Ben McKee '09, and drummer Daniel Platzman '09 had developed a musical and personal rapport playing together for three years in professor Mark White's Eclectic Electrics guitar ensemble. (See "Atonal Solfege, Eclectic Electrics, and Shout-Outs to Professors" on page 15.) Then they went their separate ways.

They reconvened when Imagine Dragons' original drummer Andrew Tolman called on Sermon, his friend from American Fork, Utah, who had just graduated from Berklee with a degree in contemporary writing and production. Sermon later beckoned bassist McKee, who left his Berklee studies eight credits shy of earning his degree in professional music, to join the band. A few years and countless road trips later, McKee tapped his former Berklee roommate Platzman. A film scoring major and jazz drummer, Platzman dropped everything he was doing in New York and headed for the band's home base in Las Vegas. (For a brief time, keyboardist and singer Theresa Flaminio '08 was also in the group.)



Ben McKee '09

The band had released multiple EPs before the pivotal moment when British hip-hop producer Alex Da Kid e-mailed them about working together. His studio and songwriting expertise and industry connections led to a contract for the group with Interscope Records. The label's clout helped bring Imagine Dragons' music to radio and beyond.

There is undeniable musical chemistry among the instrumentalists and vocalist Reynolds (who plays music primarily by ear). The combination of intuitive and schooled approaches to the music has blended the best of both worlds. While largely considered an alternative rock band, the influences of edgy anthemic rock, dub step, hip-hop, straight-up pop, and more shine through on their recordings and concert set lists. These days, the band's sold-out arena shows on multiple continents are drawing enthusiastic fans ranging from teens to middle-agers. Songs by the group are in soundtracks of major Hollywood films and commercials, and their perky tune "On Top of the World" was sung by a children's choir at President Obama's 2012 inauguration.

The band has never shrunk from the hard work necessary to gain a toehold in the business, and it was savvy enough to wait until the terms were favorable before signing with a label. For the Dragons, their success and broad appeal is anything but imagined.



The past two years must seem like a rock 'n' roll fairytale to you guys.

Ben McKee: Yeah, two and a half years ago, we were still playing cover gigs in little clubs and casinos in Vegas just trying to scrape by. The route to where we are now has been long and intense.

In 2014 alone, you guys have had some highlights playing on the Grammy broadcast, then the Grammy tribute to the Beatles, and on Saturday Night Live.

Daniel Platzman: And all three happened in one week.
Dan Reynolds: It was good that we had four years under our belts before that week came. If we had just blown up in the last year and then gotten those opportunities, I don't know if they would have helped the band. But we'd had time to get all the jitters and mistakes out before then. To the industry, we appear to be a band that's been together for a year or so, but in the past four years we learned to deal with things that can go wrong—amps blowing up on stage or forgetting lyrics. I'd suggest to every young band not to let yourself be exposed to the mainstream in that light until you're ready.

What music were you playing at your early gigs?

Wayne Sermon: From the very start, we played original music, but we couldn't support ourselves just doing our own shows where 30 or 40 people would turn out. We didn't want to get day jobs, so we also did lounge gigs playing covers and as much of our own music as we could get away with.

McKee: That gave us so much experience playing before an audience. At the casino gigs, no one was coming there to see us, so we got to experiment and learn what drew people in. That's when Dan started playing the big drums at the front of the stage. It was hard to ignore and drew people in, but also influenced the percussive side of our music.

When did you start to think that the band was going to take off?

Reynolds: Never [laughter]. We had so much self-doubt. We decided we were going to do this to the death, but there were times when we almost gave up. During one of our early tours, we'd saved \$1,000 and were keeping it in a pouch in the airport shuttle bus we'd bought to travel in. We were in Oregon at the end of the tour and someone broke into the bus and stole the money, our suitcases, and our passports. We were so poor, that \$1,000 was everything we had earned. We were to leave the next week to play our first overseas festivals and had to get expedited passports. I think at that moment some of us quit in our minds.

But every young band goes through stuff like that. We played in dingy bars in the Midwest where the only people watching were in the opening band. You ask yourself then if it's worth it. But we pushed through. We believed enough in the music to get past those points.

Sermon: There were some places with bad wiring where I was getting shocked every time I touched the guitar strings. I also remember saving up for months to get a new guitar amp. When I finally got it and plugged it in at the gig, it blew up. I quit the band then for a few seconds.

When Alex Da Kid got involved did the momentum really start?

Reynolds: Someone played our EP for Alex in his car, and he sent us an e-mail saying he liked our stuff. We were pretty excited because we were familiar with his work. Alex knew that we had offers from labels but that we wanted to stay independent as long as we could. The terms had to be right and we had to be able to retain our creativity, so we were just saying no. I'm glad we did it that way. We had friends who had been signed and then shelved. Getting with a label didn't mean you'd be a success. We knew that we had to build it on our own.

Alex told us he didn't want to change anything about what we were doing, he just wanted to help us do it on a higher level. He helped us sonically in the studio and had other resources to help us, and we'd worked with him enough to trust him. We had enough of a following at that point that we knew we could build on, and it made sense then for us to sign [with a label]. We have complete creative control over everything we do and our terms are much more friendly than those of many other artists.

Alex produced six tracks on the album. Some were produced by Brandon Darner and others you self-produced, but all have consistently great sound.

Reynolds: We had produced all the material on our EPs and were very hands-on, even when working with those producers. The understanding was that we had to retain artistic control, and these guys knew just how much input to give us. It wasn't that we felt we knew better than them, it's just that we knew how we wanted Imagine Dragons to sound. Alex was great at helping us get the snare drum to sound a little bigger and the kick to hit a little harder. Brandon is the guitarist from the band the Envy Corps. He produced "Amsterdam," "The River," and "It's Time." The situation was perfect for us because we could self-produce as we'd done before but also have experienced minds in there to help us get to where we wanted to be sonically.

Do each of you have a different roles as you write and produce the songs?

Platzman: Usually the songs are formed on Dan's or Wayne's laptops. But we all make song skeletons on our own as well.

Reynolds: I write the lyrics and melodies, Wayne writes the guitar parts, Platzman writes the drum parts, Ben writes the bass lines. We each champion our own areas, but we're respectful of each other's opinions. If someone tells me to try something else with my melody, I'll always do it.

McKee: When we're in the studio, we say yes to every idea and then edit out the ones that don't work out. We'll vote if there are two minds about an idea and then move on.

Platzman: As we recorded "On Top of the World," we were going through the bass parts, and Ben kept coming up with new things. We ended up with completely different takes where he was slapping, picking, or plucking the bass. They all sounded good so we put the three different approaches together. Now he has to play the song that way.

Atonal Solfege, Eclectic Electrics, and Shout-Outs to Professors

Some of the more esoteric studies that Wayne Sermon, Ben McKee, and Daniel Platzman undertook at Berklee set them apart from many other rockers. Extensive music-writing skills enabled Sermon and Platzman to pen the string chart heard during their February *Saturday Night Live* appearance and a symphonic arrangement for a performance the band did with an orchestra in Nashville. The crisp intonation of their background vocals at live shows may very well have been honed in professor Ed Bedner's atonal solfege classes.

"I had all three of those guys in my atonal solfege classes, which are upper-semester electives," Bedner recalls. "I remember Dan Platzman's class being unusually good and that Dan got the notes and phrasing and was able to make musical sense of the melodies. We worked on songs by Anton Webern that are constructed intervallically without reference to the major-minor system—difficult music. This stuff gives a person more precise intonation, and when they go to tonal music, everything is better."

McKee says Bedner's course changed his life; Platzman says it changed his ears. "I still hear some of the *Modus Novus* melodies in my nightmares!" he declares.

Associate professor of contemporary writing and production Dave Howard had Wayne Sermon in his writing skills and arranging I classes. "I remember him as a quiet guy, but someone who asked a lot of good questions in class," Howard says. "He was focused and super-driven. As guitarists, we had a lot in common because the arranging material applies so well to guitar. I'm happy to see how well his career is going."

"I met Ben McKee when he was a freshman at Berklee," Professor Jim Stinnett says. "I first had him in 'Arranging I.' He recorded one of his arrangements where he whistled the



From the left: Daniel Platzman, Berklee professor Mark White, Wayne Sermon, and Ben McKee. Band members reunited with their former teacher on a night *Imagine Dragons* had off in Boston in March.

melody and a solo. It was flawless, and I thought to myself, 'Whoa, this guy has an ear!' He was a highly talented and dedicated student." Stinnett also had McKee as a bass student. "Like virtually every successful musician, Ben is really dedicated and has been since he was 18. He was practicing three to five hours every day."

"We wouldn't be where we are if it wasn't for Mark White," McKee says. Platzman and McKee were the rhythm section for Mark White's Eclectic Electrics guitar ensemble for three years. Sermon was in the ensemble for multiple semesters too. "We played five-guitar arrangements of songs by [Pat] Metheny and [John] Scofield as well as tunes from *Birth of the Cool* and avant-garde classical music," White says. "These guys are all great musicians with voracious musical appetites. They have cohesiveness as a band because they worked and hung out together so much when they were at Berklee. It's great to see people so deserving doing so well."

Other shout-outs go to Platzman's drum professors Jackie Santos and Ian Froman and to film scoring professor Sheldon Mirowitz. McKee also sings the praises of associate professor of ear training Jane Potter, and both Sermon and Platzman hail Yakov Gubanov for his course on the music of Dmitri Shostakovich.

There are a lot of different kinds of songs on the record, from alternative rock to dubstep, and a lot in between. Does this range reflect everyone's different interests?

Reynolds: The music is a blend of everything we listen to. Platzman and I listened to a lot of hip-hop, Ben has country influences, and Wayne comes from classic rock and the Beatles. We never start out saying a song has to sound a certain way. We ask each other how it would sound best. Would it sound better with an acoustic guitar or a synth bubbling underneath? At the end of the day, we believe that a song is good if the melody sounds right with the chord progression and you can sit around and sing those words and melody with just a guitar. If a song like "Radioactive" sounds good that way, then you can dress it up. Whether a song is good or not shouldn't be dictated by the production.

Your lyrics are just abstract enough that listeners can relate the song to their own experiences.

Reynolds: When I was growing up, some of my favorite lyricists were Paul Simon and Harry Nilsson. They both could give a simple message that was metaphorical enough that people could find their own individual interpretation. Some lyrics are so obscure that you don't know what the writer is saying. I like songs where I have an idea about what's being said but I'm not fully sure. I like to have to really think about a song and make my mind up about what's being said.

The liner notes show that everyone in the band gets a share of the publishing. What prompted such a democratic approach?

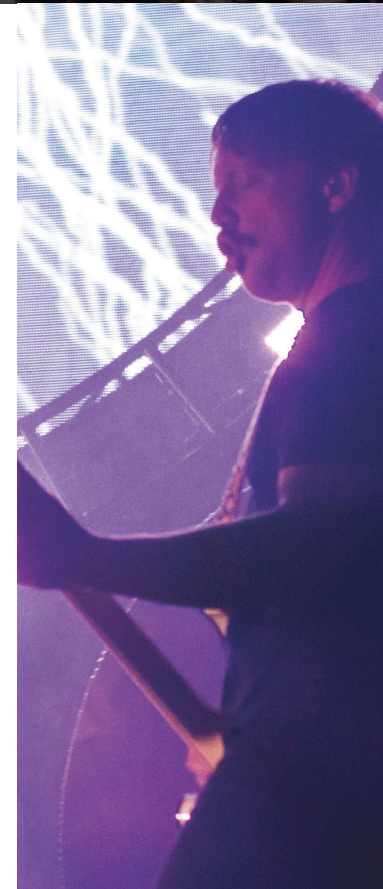
Reynolds: We've been through enough together that we all appreciate each other and want things in a way that feels right for everyone. We do our best to make sure everybody is treated fairly for their input. It is a very collaborative effort.

Who made the final choice of the songs on *Night Visions* from the many tracks you had recorded?

Platzman: Choosing what demos we'd take in and fill out and then what finished songs would be on the album was the hardest part of making the record. We took about 20 demos in. We have even more demos as we get ready for the second album. Majority rules after we talk through everything.

Reynolds: I will tell everyone the story of each song and what it means to me. Sometimes that can sway someone's opinion.

McKee: We want the best material to go on the album, but we also want it to be more than a collection of singles. We want an album that people can put on and listen to as a whole, like *Dark Side of the Moon*. We want it to be like a movie, where you go on a musical journey. Taking the best songs and creating momentum in the collection was quite a process.





After the success of *Night Visions*, how do you feel about having to follow that album up?

Reynolds: It's only daunting if you let it be daunting. We are not worried about what the critics will think—or even what the fans are going to think. We'll just make the best album we can as we did with the first one. We're not thinking about making a high-concept album, a really poppy album, or *Night Visions II*. We will put out whatever feels natural and we're proud of.

Platzman: In his book *Effortless Mastery*, Kenny Werner talks about creating or practicing out of fear. We could fall into a trap thinking that people really liked *Night Visions* and become afraid they won't like the new album. That could lead to fear-based decisions about what the new songs should be. And that approach is not going to produce good art.

The band's songs frequently feature a variety of cool textures in the guitar parts.

Sermon: The sound of guitars has been a staple in rock music for years, and I never get bored with it. But it has been done so well by so many people in classic rock that I like to experiment with textures and find pedals that make the instrument sound less like a guitar. The intro to "Tiptoe" is a good example of guitars not sounding at all like guitars.

Many called the band's Grammy performance of "Radioactive" with Kendrick Lamar and the cannons shooting red powder onto your white suits a highlight of the show.

Reynolds: The show producers gave us free reign, so we came up with all that on our own. We got together with Kendrick and decided that we wanted things to start out looking very glossy and nice, all white, clean, and pure. Then we wanted to wreck it and make it look tribal. We wanted the red powder to ruin the scene to give it a raw rock/hip-hop vibe. An hour before the performance, the producers were talking about nixing the cannons because the powder would get all over everything. Paul McCartney and Ringo Starr were to be the next performers, so they didn't want a mess for them. We told them the whole concept wouldn't make sense without the cannons, and they let us go ahead with it. Luckily, it all turned out OK.

In a recent National Public Radio story about the chart longevity of "Radioactive," the commentator opined that historically, rock songs with some spiritual imagery have connected with audiences. She called some lyrics in "Radioactive" apocalyptic, straight out of the Revelation of Saint John in the Bible. What's your take on that?

Reynolds: I think a lot of rock bands allude to spirituality, and for many people spirituality is a big part of life. Our music really isn't religious. All of us in the band are spiritual in our own ways, but we fall on both sides of being religious or nonreligious. Since I write all the lyrics, I'd say the song is just about life. Art is generally an expression of emotion and feeling, or what you make of life. Sometimes there are spiritual themes.

How have you adjusted to the rigors of being a touring rock band?

Platzman: To be able to perform music at this level is a dream come true. When I talk to friends and family back home, they're surprised to hear that most nights we sleep on a bus that drives through the night. We don't always go to hotels since we often have shows in a different city the next day. We sleep on little shelves. It's not a party.

Reynolds: We were never in this for the rock 'n' roll life. I don't know how any band could work at this level without living a pretty healthy lifestyle; bands that don't either break up or can't hack it. We play a two-hour set each night, we're writing music for a new record, and we do lots of promos and interviews. Some of us have family members with us on the road. But it's not that we don't make a little trouble sometimes [laughter].

Platzman: You have to pick your battles and ask yourself, "Is it really going to be worth it to stay out all night until lobby call?"

How did you develop your international fan base?

Reynolds: We are very hands-on with our fans interacting through social media.

McKee: We also focused on building a grassroots movement before we started going overseas. We didn't wait until we had something going on before we went there to tour. We started out playing small clubs over there.

Platzman: There were people who had heard our music on an *Assassin's Creed* [a video game] commercial and took the train from Hungary to Germany to hear us play. It was at the time when we were hustling at the merch table each night trying to meet every fan.

Sermon: On our first two tours over there, we lost tens of thousands of dollars.

Reynolds: But it was so important to show these fans that we would build things over there the same way we built them in the States. It was the same progression; we started in the clubs, then theaters, then amphitheaters.

How did you break through the throngs of bands out there to get to the level you are at now?

Reynolds: Hard work and a lot of Vegas luck have helped. I remember playing the South by Southwest Festival [SXSW] as a young band. Thousands of awesome bands come to that. It's both amazing and depressing to see that there are so many people trying to do what you are doing, and they are doing a great job. At SXSW we played 15 shows in three days. I ended up getting a polyp in my throat and needing surgery. But we just worked hard and kept at it. We took any gig we were asked to do. We are just *now* beginning to say no. Last year I saw a website that listed the busiest touring bands based on the number of shows and miles traveled. We were listed at number three. Touring is an important part of what we do.

What can you say about your approach to the creative process?

McKee: All of us have somewhat different musical backgrounds, even though we all have some common ground in classic rock. I think that taking a collaborative approach

to the music given our different backgrounds has helped us to find a broad spectrum of things fans can relate to.

Sermon: Beyond that, we are relentless in making the songs the best they can be by breaking them down and building them back up again. We know somehow if a song is good enough to make the record. And we are harsh on ourselves; the process is kind of brutal.

Reynolds: Removing ego from the creation process has been the most important thing for us. It's not always easy, but we've learned to respect each other over the years. We don't have to tiptoe, but we are careful. If you are an author, you write a first draft and then other ones until you've got a good book. In music, your demo might be perfect. The vocals on our song "Rocks" came from the first demo done on my laptop. They sounded right and we used them for the record. Other songs, like "Nothing Left to Say" started out as a two-minute song, but on the record it's over eight minutes long. The verse for "Amsterdam" was originally the verse for "It's Time." But it just didn't work, so I rewrote the lyrics and made two songs. We really believe in editing.

What would you like to see Imagine Dragons doing in five years?


Reynolds: I hope we will have a few records under our belts, be on tour somewhere in the world, and not be too different than we are now. Our biggest goal is to retain a bit of anonymity and a somewhat normal life, and do what we love with the music. We got into music because we love performing every night. I am excited about

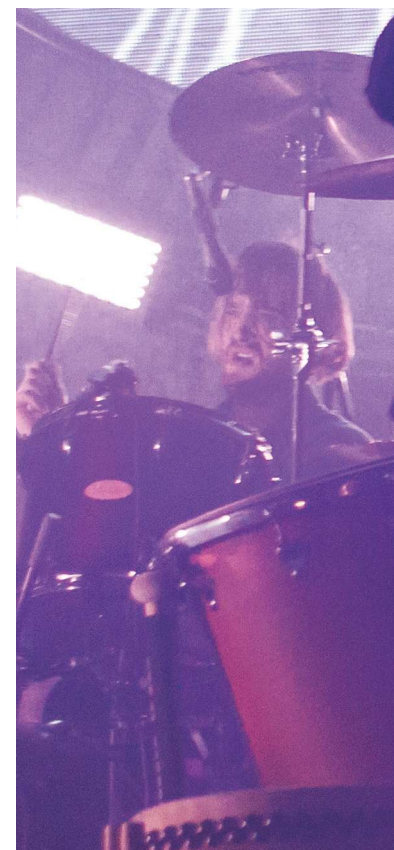
tonight's show, even though I'm going to sing the same songs I've sung for two years. But I'm excited because I'm doing what I've loved since I was 12 years old.

Platzman: I remember playing jazz shows and if six people showed up, I'd be so happy. It is amazing to go from that to arenas with thousands of people every night. There is electricity in the air when you go out on stage, and we are addicted to that feeling.

The band also uses its popularity to aid charitable causes. How did it feel when you recently raised a quarter of a million dollars for your own Tyler Robinson Foundation?

Reynolds: That was just one night for us, but the money is going to help make the lives of people going through an awful disease [cancer] a little better. Being a musician can sometimes be a selfish lifestyle. Every day we are spending time telling everyone about *ourselves*. It feels really good to do something that makes a difference for others.


The other day, we weren't having such a good day and we'd forgotten that we were scheduled to see some of the families who'd been helped by the foundation money. Meeting them really changed our mood. I'd tell anybody, "If you want to feel better about life, get involved in helping others." It takes a little effort, but it makes you see the world in a different way. 



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Working in Los Angeles

A look at the careers of four self-employed professionals in Hollywood's music and film industries

By Mark Small



“Word of mouth is very powerful, but it’s really nice to have a strong advocate.”

—Tariqh Akoni

First One In, Last One Out

When Josh Groban’s management offered guitarist Tariqh Akoni ‘91 the chance to leave his role as a sideman and become the music director (MD), he initially balked. “I told them that I wasn’t interested,” Akoni says. “I knew that job could put me in a political spot, and I just wanted to play guitar.” But working with an interim MD prompted Akoni to reconsider. “I knew they needed someone to step in and be a strong leader, so when they asked me again, I accepted.” Akoni has been MD and guitarist for Groban since the singer’s 2007 tour. But the offer to become the MD for a major artist didn’t come out of nowhere, Akoni had paid his dues.

After studying at Berklee, Akoni remained in Boston for another five years playing local clubs with various musicians, including saxophonist and Berklee professor Walter Beasley. Later, when Beasley was on tour with an L.A. group that included saxophonist Gerald Albright, the band’s guitarist left. Beasley recommended that they call Akoni to finish the tour.

“That was all I needed to convince me to move to L.A.,” Akoni says. “Through working with Gerald, I met other people and that led to work with George Duke, Tom Scott, and Eric Benét. It all started happening during my first six months in Los Angeles and was primarily by word of mouth.” Studio bassist Larry Kimpel and fellow Berklee alumnus Jetro Da Silva were among those recommending Akoni to bandleaders. “There were a number of times when people stuck their necks out for me,” Akoni says. “Word of mouth is very powerful, but it’s really nice to have a strong advocate.”

One opportunity led to the next and Akoni was hired for a succession of tours with Chaka Khan, Whitney Houston, the Backstreet Boys, Christina Aguilera, and Jennifer Lopez. But after years of backing pop artists, Akoni was looking for a new mu-

sical challenge. “A friend of mine had been playing with Josh Groban and asked if I would sub for him on some gigs,” Akoni recalls. “He tried to explain Josh’s music because he was a new artist at the time: ‘He sings in Italian in 5/4.’ I did the gig and fell in love with the music. I told myself that if the opportunity to work with him ever came up, I’d drop everything to do it.” When Groban called him for his 2004 tour, Akoni signed on. “We started doing theaters and they sold out immediately, so they booked an arena tour next. We were on the road for about a year, and I’ve been working with Josh ever since.

Before Akoni became Groban’s MD, he had observed how veterans like Rickey Minor, Patrice Rushen, and Tom Scott had led bands on tour. Akoni understood that to get the best performance each night required managing logistical challenges and working well with people inside and outside of Groban’s organization. It often means that Akoni is the first member of the team at the venue on show days and the last one out.

“In each city on the last tour, there was a different chamber orchestra and choir,” Akoni says. “I’d rehearse the orchestra from 1:00 to 2:00 P.M., and after that, we’d rehearse the choir. Next, there was a sound check and rehearsal with the band. Around 3:30 or 4:00, I’d get the orchestra and choir onstage for their sound check. At 5:00 Josh would do his sound check. I’d have dinner around 6:00, and after that, I’d check in with different departments and put out fires where needed. Then I’d just shut down—maybe take a nap before we went onstage between 8:00 and 9:00.” Finally, I give it my best onstage as a guitar player.”

Akoni knows that it’s important for his musicians to have the right frame of mind for every concert. “There is a very positive and loving attitude among our musicians,” he says. “I need to make the goal very clear so everyone can bring his or

her unique talents and abilities to the success of the project. Regardless of what has happened during the day, I tell my band members that we are not allowed to lose. We are what people see and hear, and if we fail, Josh can't do his best, and that affects ticket sales."

When asked if there is a path to a career as a music director, Akoni replies that there are parallels to building a reputation as a producer. "People have to know what you can do," he says. "Through action, interaction, and opportunity, you prove yourself. This was not something I sought out. I had gotten to do some production and work with a few people as an MD and established a reputation."

When Akoni and I spoke for this interview, Groban wasn't on tour, but the high-energy Akoni had filled in his calendar serving as the MD for Weezer's tour, playing gigs with Huey Lewis, working for *American Idol*, and flying to Kuala Lumpur to work with producer David Foster. "The work is very eclectic, and I love it," Akoni says. "We all got into music for the creative aspects. I would still do this work even if I won the lottery tomorrow."

Matching Picture with Sound

Sitting in a café in Sherman Oaks, California, Chris Brooks '80 tells me that he originally came to Berklee from his home in Ohio during the late 1970s as an aspiring vibraphonist hoping to study with Gary Burton. But their schedules never aligned, and Brooks ultimately changed directions to pursue a film scoring rather than a performance degree. After graduating from Berklee, he started doing music editing for movies in 1982, when he was hired by Segue Music Company—then Hollywood's largest postproduction house. That's when he found his niche.

Over the course of his career, Brooks has served as a music editor, music score producer, and on occasion, music supervisor, for more than 100 film and television productions. He's worked on such box-office hits as *Pirates of the Caribbean: The Curse of the Black Pearl*, *Goodfellas*, *Lethal Weapon 1, 2, and 3*, *Robin Hood: Prince of Thieves*, *Mr. Holland's Opus*, and many more.

Brooks entered the business just as the first digital music editing systems were being introduced, and he was instrumental in helping Segue decide to go with Digidesign gear. "Segue bought it as an educational tool rather than as the system we would use," Brooks says. "But after a week, all the editors had learned it and started using it. I used it to dub *Wilder Napalm*, which I believe was the first feature film done with Pro Tools. Since Segue was doing half the feature films in Hollywood at that time, the system caught on. So I guess it's my fault that Pro Tools has become ubiquitous with music editors."

Brooks left Segue in 1994 to freelance and became composer Michael Kamen's music editor and score producer. "He was in his heyday then," Brooks states. "One year we did 12 films—it was nuts." Brooks worked with Kamen until the composer's unexpected passing in 2003. He has also worked with other top composers including Hans Zimmer, Klaus Badelt, William Ross, and Marc Shaiman among others.

Describing his job, Brooks says, "The music editor starts by selecting and adding temp score music for previews, executive screenings, and more, and is usually working before the film's composer begins." The music editor becomes the technical liaison between the film and the composer and oversees everything from spotting notes, timings, reuse of musical material, and organization of guide tracks, to the mix. "We are there to represent the music in the final dub of the movie," he says, "to make sure the intention of the composer is maintained."

Having a composition background is a huge plus for Brooks. "If a scene gets cut in half, I need to make sure the theme isn't cut in half and left dangling and that sync aspects are still intact," he says. "That could involve taking a piece of music from another part of the film and using it in the shortened spot. Some music editors aren't able to look at the score and make decisions, but I do that. If there are transposition issues with shortening a theme, it's easy to just look at the score to figure out how to make it work."

In addition to a music background, Brooks says a music editor needs strong people skills and technological facility. "But if someone came to me and said, 'I want to be a music editor, I love music and film—I'm not great at Pro Tools, but I'm willing to learn,' I'd tell them that's what I want to hear. You need to learn all of the programs, but the lion's share of the job is making sure that the music sounds good. And since it's a service industry, you also need to have the humility to do whatever is asked of you with a smile on your face."

When Brooks started in the business, 12 to 14-hour workdays were pretty common, but it's different at this point in his career. "I try to work in a smart way," he says. "I'm fast at what I do and can get a lot done in a short time. As well, a lot of people have gotten fed up with having to work all night. I like to associate with the people who know there is more to life than that. I actually care more about the people I'm working with than what the project is. At the end of the day, you don't remember much about the show or the film. It's the people and the work."

While Brooks has on occasion written music for some projects, he realized early on that composing required a singular focus that he felt he didn't possess. "Feeling that way helps when I work with composers. They never think that I'd rather be doing their job or that I'm doing music editing as a stepping-stone to becoming a composer."

After three decades in the industry, Brooks has gained a lot of knowledge and shares it with students at the University of Southern California. He offers a one-semester course on scoring for motion pictures and television and penned the textbook *Visual Music* about the techniques, organization, and aesthetics of making music for film. His forthcoming book targets student filmmakers, and explores the value and functions of music in film. But teaching is a sideline: Brooks still loves postproduction work. "I plan on doing this as long as there are filmmakers I'm interested in working with."

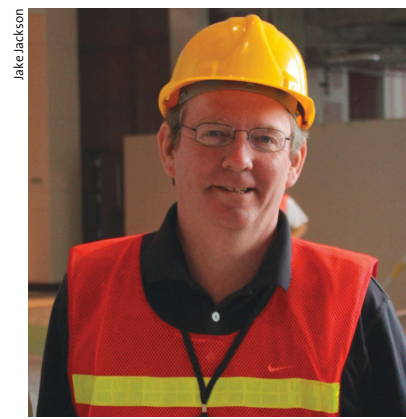
Keeping the Heart and Mind Open

Cristina Abaroa '91 has watched her career in Los Angeles blossom in unexpected and serendipitous ways. She arrived in Los Angeles in 1991 open to any possibility. Various opportunities have unfolded placing her in situations in the Latin music field she never envisioned. Career highlights include working as a copyist, arranger, and production assistant to legendary Spanish songwriter and producer Juan Carlos Calderón. She later served as the production coordinator for the eponymous debut album by Enrique Iglesias, and then as the production manager for recordings by such Latin stars as Marco Antonio Solís, Ricardo Arjona, Luis Miguel, and others. For the past four years, she has served as the music producer for the Latin Recording Academy Person of the Year television broadcasts. Most recently, she made a foray into artist management for operatic soprano Barbara Padilla, a runner-up on *America's Got Talent* in 2012.

"I never had a plan for my career," Abaroa says with a smile. "I had no idea what I was going to do when I got to Los Angeles. I drove around Sunset and Wilshire boulevards in my old car just looking at everything. I felt on top of the world simply because I was here. I didn't imagine I'd soon be working with the great producers, studio musicians, and engineers I'd read about in album credits."

Abaroa traces each successive break she's gotten back to a chance meeting with the late Juan Carlos Calderón, but her story really begins in Mexico City, Mexico, where she grew up in an extremely musical family. Her brothers Alejandro and Mauricio went on to work in A&R for Warner Music, and brother Gabriel is the current president and CEO of the Latin Academy of Recording Arts & Sciences.

After Cristina earned her Berklee degree in commercial arranging, with one year left on her visa, she went to Los Angeles to poke around the music industry. Through brother Mauricio and others she met at Warner Music, she tagged along on major recording sessions at Ocean Way, Westlake, and other studios. That's how she met Calderón.



"I guess it's my fault that Pro Tools has become ubiquitous with music editors."

—Chris Brooks



"I didn't imagine I'd soon be working with the great producers, studio musicians, and engineers I'd read about in album credits."

—Cristina Abaroa

"I'd grown up listening to his songs," she says, "and he became an important person in my career. At first, he thought I worked for Warner and started calling me saying, 'Cristina, what are you doing at home? We are recording bass with Abraham Laboriel. I need you at the studio.' Juan Carlos had the top L.A. session players on his records, and I met them all through him."

Calderón soon hired her to do copy work, arranging, and assisting with the logistics of his productions. "I worked with him on Ricky Martin's *Me Amarás* album and helped write arrangements for a Myriam Hernandez album," Abaroa says. Soon she was handling budgeting and scheduling of studios, musicians, and engineers for Calderón. "Instead of saying, 'No, I'm an arranger,' I opened my mind to the possibilities and learned the business-side of record production."

Around 2000, she made the first of two albums featuring her own songs and drew upon her connections to get great rates on studio time at Ocean Way and House of Blues studios and to hire the best players for the recording. On her debut album *Cristina*, bassist Lee Sklar and percussionist Paul Gonzalez support Abaroa's voice and guitar work. She later branched out to children's music. That material has been used extensively in Mexican TV shows airing on Televisa's kids channel.

Then a door opened to work on the Latin Grammy broadcasts. "I was called four years ago when Plácido Domingo was chosen to be Latin Person of the Year," she recalls. "They wanted to do something really special and asked me to be the show's music producer." She tapped Cheche Alara '94 to be the musical director. He wrote the arrangements for the celebrity guest singers, and Abaroa did the music prep work. They also hired top-notch musicians and engineers. Despite heavy pressure and unexpected last-minute changes, the show was a huge success, and Abaroa has continued to produce the person of the year shows annually.

Abaroa's latest endeavor, managing soprano Bárbara Padillo, is another unexpected opportunity. When Padillo initially asked Abaroa to be her manager, she declined. "I said, 'I'm not a talent manager,'" Abaroa relates. "But then she kept asking me, and I remembered that early in my career I never said no to anything. I agreed to manage her because she is a huge talent. She has a story to tell and an amazing voice."

Abaroa is excited about the prospects of introducing Padillo, a Latin woman, to the operatic pop market alongside the likes of Andrea Bocelli, Jackie Avanchó, and Sarah Brightman. Abaroa is currently preparing to release Padillo's first classical crossover album recorded at Abbey Road Studios on her own label (visit moonmoosic.com).

"This is like entering a new field for me, and I am excited about it," she says. "Everything I have done in the past applies to this work. If you are in the business because you love music, you'll enjoy whatever part of it you are asked to do. So I change hats continuously and keep my heart open to all possibilities."

Channeling the World's Oldest Man

Kevin Kaska '94 lives by advice he heard in an interview with a man reputed to be the world's oldest living man at the time. "He attributed his long life to three things," according to Kaska. "He said eat two meals a day, not three; embrace change; and always have something to do." During his years in L.A., Kaska has learned to embrace change, and by working as an orchestrator for film composers Hans Zimmer, John Debney, and others, he's always got something to do. When he isn't orchestrating under a tight film deadline, he's composing music and making his own recordings. (Kaska never mentioned the third item, the number of meals he eats each day.)

Originally from Seattle, Washington, Kaska came to Berklee planning to study commercial arranging. But when a faculty adviser looked at his scores, he found that Kaska's former teacher—famed Hollywood arranger Vic Schoen—had already taught him most of the techniques. After a conversation with Don Wilkins (Berklee's film scoring chair at the time) Kaska de-

cidated to become a film scoring major. Upon graduating, he started working as an arranger for the Boston Pops Orchestra. Composer John Williams, the pops' conductor at the time, approved his work and also became a friend to Kaska. "We would sit around the green room talking about music," Kaska recalls. "He was intrigued that someone from my generation was so familiar with the arrangers of the music he grew up listening to." More pops arrangements, a commission for a brass fanfare for the Boston Symphony Orchestra, and requests for classical concerts for BSO musicians and others followed.

Kaska was hired in 1998 to re-orchestrate music by Williams for the movie *Superman* for a recording with the Royal Scottish National Orchestra conducted by film composer John Debney. "After that, Debney asked me when I was going to move to L.A.," Kaska recalls. "When I finally got here in 2003, John was the first person I called." Debney subsequently hired Kaska to orchestrate a chase scene in his score for the movie *Chicken Little*. "That started my working relationship with him," Kaska says. "He later asked me to orchestrate the concert version of his music to the Mel Gibson movie *The Passion of the Christ* for a concert premiere in Rome." Kaska has since worked with Debney on such films as *Evan Almighty*, *Meet Dave*, *Swing Vote*; with Hans Zimmer on *The Lone Ranger*, *Man of Steel*, *The Dark Knight parts one and two*, *Sherlock Holmes parts one and two*; and orchestrated cues for Mychal Danna's Academy Award-winning score for *Life of Pi*. Kaska has also worked with Debney on music for the video game *Lair*, and has orchestrated scores for other popular games.


When asked about advice for musicians hoping to become orchestrators, Kaska doesn't recommend a cold call to a composer. "All of the big composers have a lead orchestrator," he says, "that's the person who might hire you. If you are on their lists, you could get work. To succeed in this business, you need to be a people person and clever about how you promote yourself. You have to be persistent but not a pest. It's a gentle balance."

About the film music industry's notorious punishing deadlines, Kaska says that the amount of time orchestrators get to complete their work hinges on when the film's director gives the music his or her final approval. "Sometimes I've gotten the final version of the score [usually as MIDI files] just a couple of days before the recording session," he says. "If you have a 200-measure chase scene, it might take one person two or three days to orchestrate it because of the number of notes. That's when they need five orchestrators on a score."

Regarding the world's oldest man's advice on embracing change, Kaska accepts that musical styles are cyclical in Hollywood. "Today's scores have lots of drumbeats, loops, and pads. That's the current sound. There is orchestral music in scores, but there are few sweeping orchestral melodies. But the sound of movie scores always changes and will probably cycle back to orchestral scores over the next five or 10 years."

He's also seen changes in the way film music is orchestrated and recorded. "It's different than it was 30 years ago. The full orchestra isn't used as much. A composer may just write for brass and string instruments and use percussion samples. The recording process is different too. They may do the strings in the morning and the brass at night. An orchestrator needs to be up on how things are being done now."

Kaska stays busy working on as many as 12 or as few as three films in a year. "If it's slow," he says, "I'll work on my own music. I write a lot of classical music on the side using the money I make in the film industry to fund those projects." This year, he released *Shades of Rio*, a CD of his orchestral jazz works featuring trumpeter Arturo Sandoval and top L.A. session musicians. He also helped orchestrate and produce a CD of classical works by Berklee composition professor Louis Stewart.

"I'm always working on something—even if it doesn't pay. Just working often leads to other work. I've done a lot of things for free, but so many times there was someone there who saw my work, and then a paying job came out of it. Think of it as investing in yourself." 



Bonnie Perkinson

"I'm always working on something—even if it doesn't pay. Just working often leads to other work."

—Kevin Kaska

A young woman with blonde hair, wearing round sunglasses and a black t-shirt with a colorful graphic, is smiling and playing a light-colored acoustic guitar. The background is a blurred outdoor setting with green grass and a blue sky.

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Berklee
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music

Glimpsing Berklee's New Tower

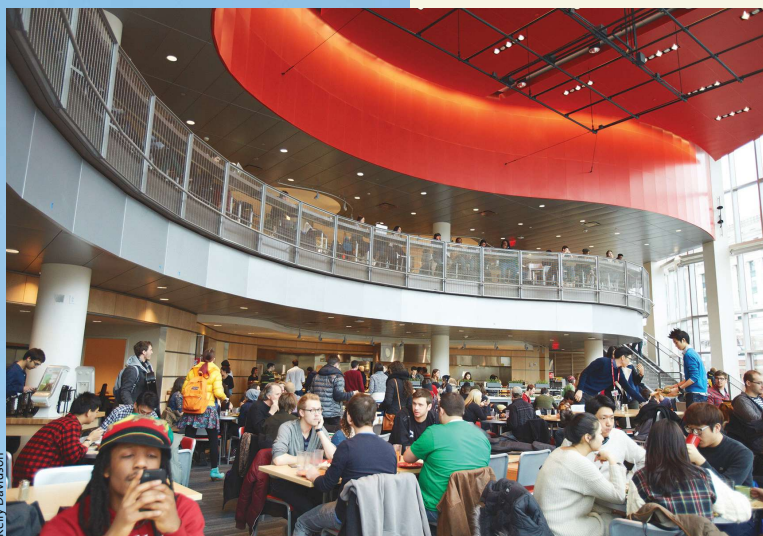
Located at Massachusetts Avenue and Belvidere Street, the tower features 173 dorm rooms, 23 practice rooms, six student lounges, a fitness room, and a 10-studio music production complex.



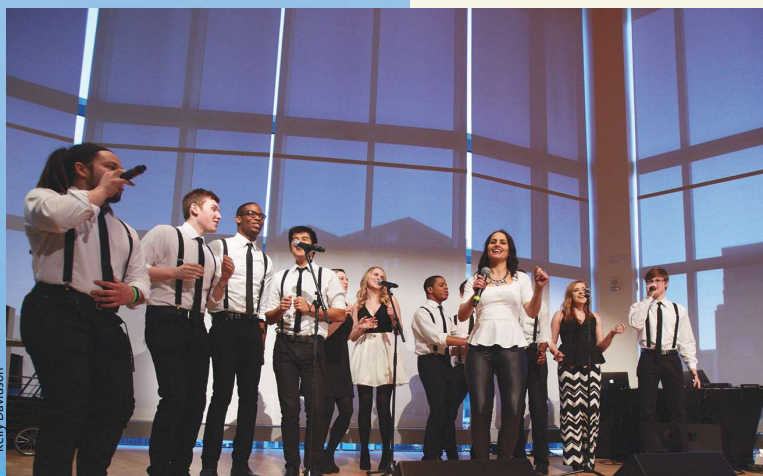
Berklee's 16-story Massachusetts Avenue tower as seen from the south. The glass-enclosed, red-ceilinged dining hall (foreground) doubles as a concert venue with seating for 400.

Bruce Martin

The dining area features food stations and seating on two levels.



Kelly Davidson



Kelly Davidson

After hours, the dining hall doubles as a concert venue. The student a cappella vocal group Pitch Slapped performs against the backdrop of the cityscape.



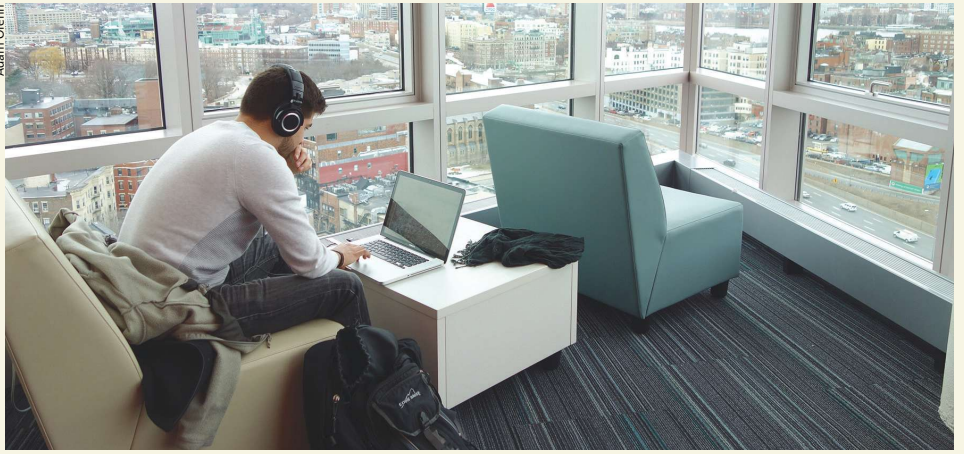
Bruce Martin

Kelly Davidson



Dorm rooms on a dozen floors offer panoramic views of Boston's Back Bay.

Adam Olen



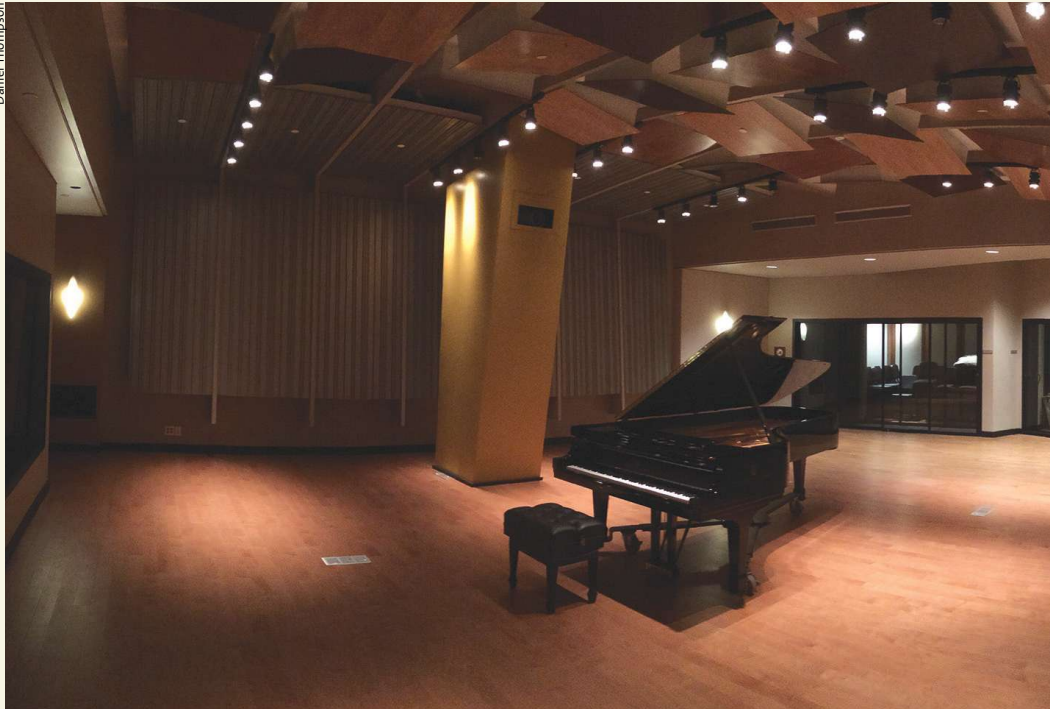
Six student lounges provide dorm residents a place to spend downtime.

Adam Olen



The Gretsch.com Fitness Center is located on the fourth floor.

Daniel Thompson



The Shames Family Scoring Stage is 2,200 square feet and can seat as many as 50 musicians. In the foreground is a nine-foot Steinway piano, the first Steinway grand the college has owned.

Daniel Thompson



Studio 2 (formally named The Ark) is the second-largest facility in the new 10-studio complex. The control room houses a 48-channel Neve 88RS automated console and a tracking room with a Bosendorfer seven-foot grand piano and floor space for up to 30 live players.

Adam Olen

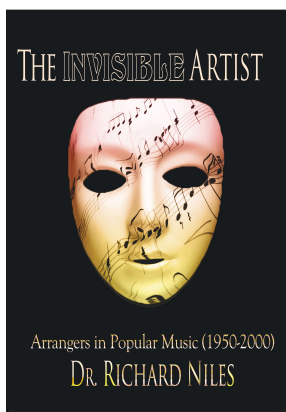
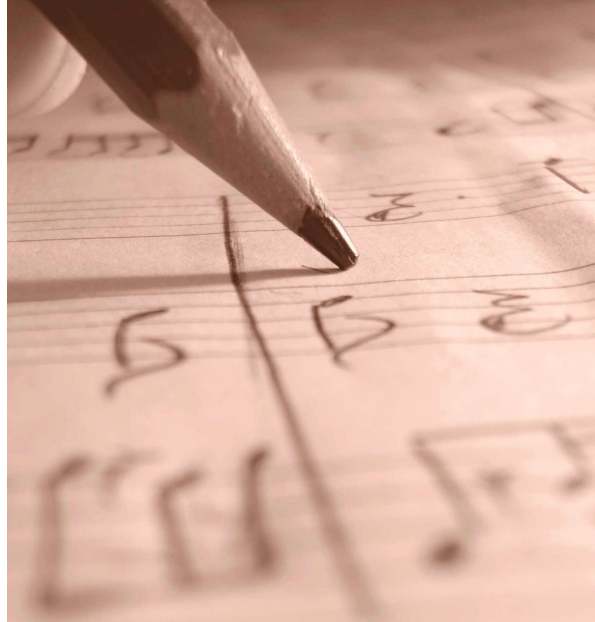


Students Maya Lassiter (left) and Lydia Renold in their corner room with two city views.

A Case for Arrangers' Rights

By Richard Niles '75

Many parties involved in making recorded music receive residual income. Why not the arranger?



*For his book *The Invisible Artist: Arrangers in Popular Music (1950-2000)*, author Richard Niles transcribed 222 musical examples of the work of the most influential arrangers in popular music. In the following excerpts from the book, Niles examines the role of the arranger and whether or not there has been fair remuneration for their work. —Editor*

I've been a professional arranger working in popular music since 1975. Most people—even some musicians—have little idea what that entails. Many think that studio musicians make up their parts in a joyous act of spontaneous inspiration. So what do arrangers do, anyway?

Consider the explosive, instantly recognizable brass melody in the opening bars of “Dancing in the Street” by Martha and the Vandellas. Who wrote it? It wasn't the songwriters (Marvin Gaye, William Stevenson and Ivy Hunter). Paul Riser, a Motown staff arranger, composed that melody and decided on the instrumentation of trumpets, trombones, and saxophones to play it. Riser—usually uncredited—composed instrumental lines such as this to enhance many hits and act as hooks that encouraged listeners to buy records.

My book *The Invisible Artist* presents the work of some of the most influential arrangers in pop music, artists who have been uncredited, undervalued, and misunderstood. Yet despite being “invisible” to the public, during a critical period of popular music history arrangers have played a significant part in the evolution of musical genre and content.

I contend that current copyright laws should be adjusted to better compensate arrangers for their contributions. The financial rewards of an arranging career are limited. Arrangers are paid per job, and the fee isn't huge. If they keep working and get jobs every week, they can pay their mortgages. Arrangers receive no royalties unless they write an arrangement of a public-domain work. A copyright covers only the melody and lyrics of a song, but in the eyes of the law, the songwriter and publisher own the rights to every note an arranger writes. Arrangers receive no residual income if a song becomes a hit. In the cases cited below, I'll illustrate how unfair this policy has been.

Bobby Martin: The Rightful Composer of “The Horse”

Bobby Martin, born June 3, 1941, in Manhattan, New York, began as a jazz pianist in the 1950s with saxophonist Billy Lynn Hope recording for the Premium label. He learned arranging by writing charts for the group. After moving to Philadelphia, Martin began working as an arranger for Newton Records

moving into production with Patti Labelle and the Blue-Belles' million-selling “I Sold My Heart to the Junkman,” which was recorded in 1961. It could be argued that Martin also arranged and produced the name of this artist. It was his idea to name the group after the Bluebell record label and change the lead singer's name from Patti Holt to Patti LaBelle.

During the 1970s, Martin became an important part of MFSB (a collective of 30 top Philadelphia studio musicians) and worked for Philadelphia International Records, arranging and sometimes producing many hits, including “I'll Always Love My Mama” and “Cowboys to Girls” by the Intruders, the jazzy “Me and Mrs. Jones” by Billy Paul, “For the Love of Money” and “Darlin' Darlin' Baby” for the O'Jays, “When Will I See You Again” and “Dirty Ol' Man” for the Three Degrees, “Free Love” by Jean Carne, “There's No Me without You” for the Manhattans, “Never Had a Love Like this Before” for Tavares, and even Motown's “Show You the Way to Go” for the Jacksons.

As mentioned previously, arrangers sometimes write instrumental melodies that go beyond merely enhancing a vocal melody and become an integral part of the composition. Despite that, it's hard to find instances where arrangers have received cowriting credit for their work. In current practice the arranger's contribution is considered the property of the writer and the publisher.

But what would the argument be if the original vocal melody were totally removed from the track and the only melodies heard were those composed by the arranger? Would the writer still deny the arranger any writing credit whatsoever? Bobby Martin described being in this exact situation.

“On one [single], they used a singer, Cliff Nobles, on the A-side,” Martin recalls. “But they'd sometimes just take the vocal off the track and use the instrumental as the B-side. The disk jockeys didn't like the A-side. But one of them turned it over and played the B-side, and all the lights started flashing in the studio with people calling up the station.

“Then a disk jockey I knew called me up and said, ‘Bobby Martin? You've got a smash here! It's a song called *The Horse*.’ I said, ‘I never recorded a song called *The Horse*.’ He was jumpin' up and down and said, ‘Listen to this!’ And while he's playin' it, he's talkin' over it the way disk jockeys do, sayin', ‘Come on, baby, do the *Horse*!’

“Then I realized what it was and said, ‘Yeah that is my music. Is my name on there?’ And he said, ‘Yes it's on there as the arranger.’ I asked, ‘Isn't it on there as the writer? Because they took the voice off and just used my track with my horn lines, but I never got credit. I think that song sold 2 million copies.”

According to Mike Boone of the Soul Review website, “The Horse” was “the first instrumental to establish MFSB [Mother, Father, Sister, Brother]” and “one of the baddest, funkier tunes in the soul universe!”

The original song was titled “Love Is All Right,” recorded by Cliff Nobles & Co. and written by an artist known as The Fantastic Johnny C (Johnny Corley). As was common practice, rather than going to the expense of recording another track, they simply muted the vocals and released the resulting instrumental as the B-side, giving it a different name: “The Horse.”

The song reached number two in the U.S. pop charts in July 1968. Nobles invented a dance he called “The Horse” to capitalize on the record’s success. He went on to make a career based on a song he did not sing that was composed and conceived of—at least in significant part—by Bobby Martin.

U.S. copyright law defines a song as a melody and lyric. No lyric was used in this case. Martin wrote all the melodies played by the instruments in the recording of “The Horse.” Although none of Corley’s melodic material or lyrics were used and it was Martin’s brass and string melodies, riffs, and rhythms that constituted the composition the public was listening to and buying, Corley refused to give Martin any writer’s credit. Since Martin was denied credit, he did not receive financial compensation for his compositional work, and Corley based his subsequent career on an instrumental written by Martin.

This exemplifies a deeply problematic aspect of the arranging profession. Success in the music business has too often permitted behavior that is grossly unjust. Rather than go through a costly lawsuit he had no chance of winning, Martin just accepted his position.

Every Buck You Make

Another case is that of Sting’s song “Every Breath You Take” which was a massive hit for the Police. Since its release in 1983, the song has earned Sting an estimated \$40 million. Preparing to record the tune, the Police had worked on it unsuccessfully for six weeks. Then guitarist Andy Summers contributed the instantly recognizable guitar arrangement—an arrangement that, to use Richard Carpenter’s words, “makes the song.” But the rights to Summers’s arrangement are owned by Sting and his publishers.

When Puff Daddy released “Missing You” in 1997 he incorporated a sample of Summers’s guitar accompaniment (but not a note of Sting’s vocal). All the royalties went to Sting and his publisher. Summers got nothing, a situation he described as “the biggest rip-off of all time.” Drummer Stewart Copland added, “So Sting’s making out like a bank robber here while Andy and I have gone unrewarded for our efforts and contributions.”

But are arrangements really considered worthless? In a 2013 case, the Marvin Gaye estate sued Robin Thicke, T.I., and Pharrell Williams for infringing copyright on Thicke’s track “Blurred Lines,” saying that it contained “elements” of Gaye’s “Got to Give It Up.” The only elements relevant to copyright law are the melody and lyrics, neither of which was used in “Blurred Lines.” Thicke didn’t even sample Gaye’s track. He merely programmed similar bass and percussion parts, elements of Gaye’s backing track. So Thicke’s instrumental track uses part of Gaye’s arrangement in which there is no copyright. While the lines are still slightly blurred, the case has been dismissed as of this writing.

Both Ways Now

This question of backing tracks and arrangements has further relevance these days. Since the 1980s, it has been common for producers and programmers to record a backing track and ask someone (usually a singer or songwriter) to write a “topline” over it. The producer, now in his role as songwriter, then usually offers the “topline writer” a small percentage of the writer’s share of the song and none of the publishing royalties.

But if an arranger supplies a backing track (as arrangers often do) to a songwriter who gives the arranger a recording of his topline, the arranger is not ordinarily offered writer’s credit or royalties.

First, let’s get honest with terms. What is today called a “topline” in fact constitutes the melody and lyrics. Terming it a topline seems like a calculated way to diminish the contribution of the person who is actually writing the song. Posing as the main songwriter, the producer/arranger is merely asking someone for a topline. Perhaps that sounds better than asking someone to write the song.

When I signed a publishing deal with Rondor in 1990, I was asked to write melodies and lyrics to backing tracks written by DJs. I said, “If I’m writing the melody and the lyric, I’m in fact writing the song and I’ll expect 100 percent of the writer’s share. I don’t mind splitting the publisher’s share. They were shocked at my attitude. I was told this was how songs were written today and I was “living in the past.” I replied (rather heroically, I thought), “I’d rather live in the past than die in the future because I let someone rip me off.” Rondor dropped me.

But the situation can’t logically work both ways. If the backing track or arrangement is legally part of the song, the arranger deserves royalties. Paul Riser’s brass intro to “Dancing in the Street” and John Altman’s whistling melody in “Always Look on the Bright Side of Life” should have made them millionaires. But if the law states that every note of the backing track or arrangement is owned by the writer of the melody and lyrics, why should any self-respecting topliner share writing credit or royalties with the creator of the backing track (e.g., the arranger) whose work is not valued in copyright law?

As Motown arranger David Van DePitte pointed out, arrangers were not salaried, but were paid per job. If an arranger also plays on the track or conducts, he or she receives payment as a musician. But the payment is a usage fee only for the performance, not for the writing. So the songwriters, publisher, artist, and record label all receive income for a hit record for a very long time while the arranger, according to current copyright law, receives nothing beyond his or her initial fee.

Can we really say that arrangers are undervalued when the music business seems to value them enough to ensure publishers’ ownership of the rights to their arrangements? Beyond what the law states, is it morally just—or, to use a legal term, reasonable—that arrangers have no rights whatsoever for their work? I’ll let readers draw their own conclusions, but I believe that it’s time to address this inequity.

*Richard Niles, Ph.D., has been a producer, arranger, broadcaster, and author since graduating from Berklee in 1975. He has worked with Paul McCartney, Ray Charles, Tina Turner, James Brown, Pat Metheny, and others. His book *The Invisible Artist* is available from Amazon and as an e-book on Kindle. Visit <http://richardniles.com/the-invisible-artist>.*

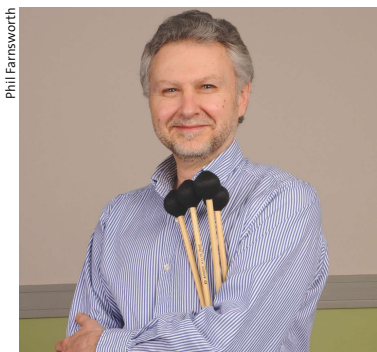


Richard Niles '75

THE WOODSHED

Tension and Resolution

By Ed Saindon '76



Phil Farnsworth

Vibraphonist Ed Saindon has been a Berklee faculty member since 1976 and is an active performer and composer. He has worked with Kenny Werner, Peter Erskine, Fred Hersch, and Jeff Hamilton, to name a few. He has written books for Berklee Press and Advance Music. *The Complete Guide to Improvisation* is available at the Berklee Bookstore and at edsaindon.com.

In his book *The Complete Guide to Improvisation Volume One*, professor Ed Saindon explains the principal concepts and techniques used by leading improvisers past and present. The book's topics include chord tone soloing, tension resolution, chord scale theory, harmonic practices, and more. This article covers concepts from the chapter on tension resolution and creating improvised lines that emphasize tension notes.

—Editor

Tension Resolution Tendencies

An improvisational idea can be based on the use of tension notes and their resolution to the underlying harmony. Using tensions as a basis to initiate lines is an important technique with inherent flux and potential to create harmonically rich melodies. With this tension and resolution concept, the focus is on the emphasis of a conventional or an unconventional tension note, its placement in the measure, the specific beat on which it occurs, and how long it is sustained.

The improviser should be aware of the resolution tendencies of some particular tensions. Most tensions can resolve up or down to the neighboring chord tone. Some tensions, however, have a specific resolution tendency. Below is a list of those specific tension resolution tendencies.

- #11 resolves up to the fifth
- b9 resolves down to the root
- #9 resolves up to the third
- b13 resolves down to the fifth

Example 1 shows tension resolution in a II-7, V7 chord progression. Tension 11 (G) on the D-7 resolves down to the third (F), and tension 13 (E) on the G7 resolves down to the fifth (D). (See example 1, bars 1-3). A tension need not be resolved immediately. It can be resolved at any point during the measure or even in the next measure on the following

chord (example 1, bars 4 to 6)

You can create interesting lines by emphasizing the tension notes on the chord changes. Beginning the measure with a tension places the focus on the color of the chord and sets the line in forward motion. Example 2 shows this approach applied to a standard chord progression. The scalar lines begin by sounding an available tension in most of the measures.

Breaking It Down

To understand this technique, it's best to first sketch out a tension note and subsequent resolution to an adjacent chord tone for each measure on a standard progression. Example 3 shows a tension-and-release line applied to the chord changes of the first 16 measures of the well-known standard "All the Things You Are." Example 4 shows how you can create more interesting phrases from the line you sketched over the progression by adding rhythmic syncopation. Before proceeding to the next song, note that adding additional chord tones while making sure the tension resolution remains intact will create a more

flowing line based on this approach (see example 5).

To add more interest to your lines, you can combine the use of chromatic approach notes along with available tensions. The solo in example 6 on the chord progression to "All of Me" uses one nonchord tone per change that is either a chromatic approach note or a tension. The letters in parenthesis below the measures where the chords change indicate which nonchord tone pitches were used in the creation of the solo. This is a helpful way to practice improvising with tensions and their resolutions. Pick a standard and predetermine which approach notes and tensions you will use along with chord tones to weave lines through the progression.

There are multiple ways to incorporate the concept of tension resolution in your improvisation. With this method you can create lines that are very simple and melodic or quite complex and pattern oriented. It's an important and fundamental improvisational concept that can be applied in conjunction with other approaches to improvisation.

Musical Examples

EXAMPLE 1

D-7 G7 C

1

D-7 G7 C

4

EXAMPLE 2

A-7 D7 GMA7 CMA7
F#-7(b9) B7 E- E7

A-7 D7 GMA7 CMA7
F#-7(b9) B7 E- E7

EXAMPLE 3 ALL THE THINGS YOU'RE NOT

F-7 Bb-7 Eb7 AbMA7
D#MA7 G7 CMA7
C-7 F-7 Bb7 EbMA7
AbMA7 A-7(b9) D7 GMA7

EXAMPLE 4

F-7 Bb-7 Eb7 AbMA7
D#MA7 G7 CMA7
C-7 F-7 Bb7 EbMA7
AbMA7 A-7(b9) D7 GMA7

EXAMPLE 5

F-7 Bb-7 Eb7 AbMA7
D#MA7 G7 CMA7
C-7 F-7 Bb7 EbMA7
AbMA7 A-7(b9) D7 GMA7

NONE OF ME

EXAMPLE 6

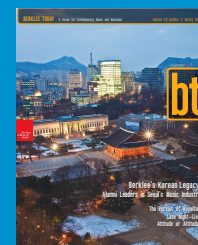
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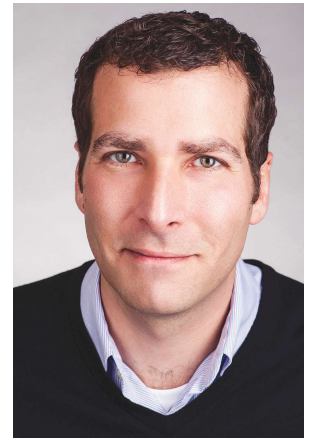
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EXPERT TESTIMONY

Given by Joe Belliotti '95
to Mark Small



Joe Belliotti

New songs for the world to sing

Joe Belliotti earned his Berklee degree in MP&E in 1995, and after years in Los Angeles and New York working in publishing, music supervision, and music marketing, he's landed in Atlanta heading music marketing for Coca-Cola. Belliotti has guided the development and production of anthemic songs such as "Wavin' Flag," "Move to the Beat," and "The World Is Ours" for Coke's marketing campaigns for the 2012 Olympics and for the 2010 and 2014 FIFA World Cup games. His work takes him into the studio with top producers, songwriters, and artists from around the world. Additionally, Belliotti has built strategic partnerships between Coke and Spotify, and other entities. *Billboard* magazine has twice included Belliotti on their list of most powerful players in the music business.

What was your plan after graduation from Berklee?

I didn't have a master plan. I moved to L.A. and started working at a small studio as an assistant engineer, getting people lunch and doing some editing. The studio was in the same building as Maverick Records, which was a joint venture between Madonna and Warner/Chappell. I spent every free minute in the halls there talking to everyone. I met Lionel Conway, the head of Maverick's publishing company and a legend in the publishing business. I told him I wanted to work for him and he said, "That's great, but there aren't any jobs." So I told him I'd work for free. I rearranged my hours to work for him during the day and then at my studio job from 6:00 P.M. until early in the morning. I did that for a few months and then Lionel hired me. So my first real job in the music industry involved trying to find new writers and artists and get their songs into film and TV soundtracks.

How did you start working on music marketing and branding campaigns?

A friend and I started a company doing music supervision for film and TV projects for Miramax, ABC, and Warner Bros TV. Then we started getting calls from advertising agencies looking to find music or celebrity talent for their campaigns. I became interested in the role music could play in supporting a marketing or branding campaign.

Later, I moved to New York and started a music-marketing agency called Brand Asset Group with Chris Lighty. He managed hip-hop artists 50 Cent and L.L. Cool J and was bringing hip-hop and branding together. We started thinking of how music could help drive a brand's marketing objectives. It was more strategic than simply asking

if companies wanted to put their product in a new music video. We got clients like Unilever, Johnson & Johnson, and GM. And we worked with celebrities trying to figure out how their brand could be extended beyond their music. We helped a lot of people with their fragrances and their books. It was building new and separate businesses for them.

So was this an evolution from the work ad agencies or marketing firms have traditionally done?

There are a lot of different agencies and partners that touch music. But from a marketing perspective, we are now seeing more deep specialists from the field of music. There are agencies that are really focused on music or entertainment and music or social media or experiential [marketing].

When did you get involved with Coca-Cola?

In 2008 we got a call from Coca-Cola about music for their Open Happiness campaign. In the 1970s, Coke created the iconic song "Teach the World to Sing," so we were trying to live up to that. We wanted a song inspired by the idea of open happiness and helped them find the right producers and artists. Some that we thought represented the optimism and uplift of Coke were Ceelo, Janelle Monáe, Patrick Stump [Fallout Boy], Brendon Urie [Panic at the Disco], and Travie McKoy [Gym Class Heroes]. They wrote the song "Open Happiness" and we launched it in 110 countries in 32 different languages. Artists from China to Myanmar to Argentina remade the song. That was the first piece of global music content we created for Coke.

After that, we paired Drake with Sprite [another Coca-Cola product] as Drake's album was being released. Then we put together a song for the FIFA World Cup campaign in 2010. That was the largest campaign Coke had ever done—it ran in 160 countries. The song "Wavin' Flag" by K'nann was the anthem for the campaign across TV, digital, mobile, and experiential. It went to number one in 17 countries and sold 2.5 million singles. It was significant to have this in a football campaign and showed how music resonates with people.

How would you describe your work with Coca-Cola?

It's a combination of things. Coke is connected with happiness, optimism, and uplift and you see and feel it in everything Coke does. I work at expressing that through music and creating the strategies to bring the

brand to life through music. These strategies have to work in different global markets because the music that consumers are listening to in Thailand is very different from what people are listening to in Peru. You want them to be part of the same musical experience. With “Open Happiness” and “Wavin’ Flag,” we made translated duet versions for different parts of the world. We had versions in English and Spanish or English and Bosnian or English and Japanese. That helped to create a deeper resonance with music fans everywhere. I also work on global partnerships. In 2012, I put together a partnership between Spotify and Coke to help Spotify become known in different parts of the world.

How does that relationship work?

A partnership model needs to create shared value. We prioritize the objectives that each brand wants to achieve. Spotify was in 18 countries when we signed the agreement. They wanted to grow and expand to more countries. Today, they are in 55 countries. We used our marketing and media to build awareness and help them grow faster than they could have on their own. For Coke, I wanted there to be an everyday presence in music that brought our brand to life.

We have a brand profile page on Spotify. You can hear playlists from around the world. We had Pharrell curate a playlist for International Day of Happiness [established by the United Nations]. Spotify helps us bring the Coke music experience to life everyday. We feature Spotify logos on our packaging in Europe or cobranded TV commercials or Coke media on the Spotify platform.

What has your work for Coke on the upcoming World Cup involved?

When we have global programs extending into 100 or

more markets—like the Olympics or the World Cup—I build the music layer. In 2012 we had producer Mark Ronson go to Moscow, Singapore, London, and the U.S. to record the sounds of Olympic athletes training. He turned that into a song sung by Katy B for the centerpiece of our campaign.

For the upcoming World Cup, we’ll bring the musical richness and diversity of Brazilian music to the world. We created a song called “The World Is Ours” with the songwriting team Rock Mafia from L.A. and producer Mario Caldato Jr. It was sung by an unsigned artist named David Correy [a 2005 Berklee alumnus]. We took the song around the world and recorded David singing with Gaby Amarantos from Brazil, Carlos Vives from Colombia, with the Chinese rock band Mayday, and with a Japanese artist. The version for the Middle East incorporates traditional instruments with Brazilian beats. I just partnered with Aloe Blacc to make a remix of the song. So all of these different artists from around the world make the song their own by singing it in their language with their musical sensibilities.

Would you say music is healthy worldwide in 2014?

People around the world are listening to music more than ever before. Music as a passion point has never been bigger. There are so many new ways to hear music these days, so the business around music is evolving and opening up so many more opportunities. When I graduated from Berklee, Spotify didn’t exist. The way the music business is evolving has made a breeding ground for new technologies and different ways of thinking about the business. And for people like me who want to be involved in the music business, there are lots of opportunities. You just don’t know what they are until you start exploring.



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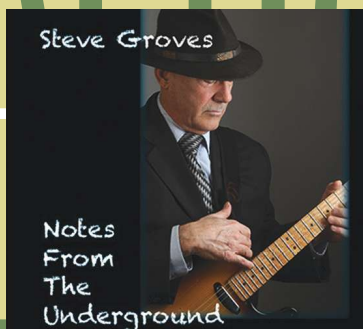
Sue Buzzard '10

Violinist, teacher, and Berklee Fund donor

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ALUM NOTES

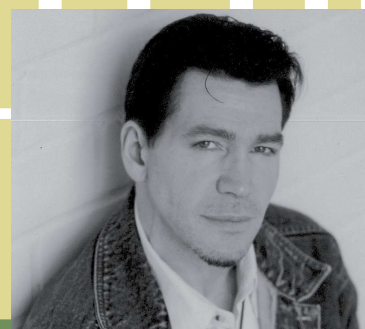
Compiled by Ryan Fleming '03



Steve Groves '72



Harrison Goldberg '77



Lee West '77



Jeff Dawson '80 (right) and Neil Simon '97

1956

Rik Tinory of Cohasset, MA, was honored at this year's Grammy Awards for his work on Aerosmith's album *Pump*, which has sold more than 4 million copies.

1963

John Hill of Moorestown, NJ, won a Virginia Center for the Creative Arts fellowship. He will focus on creative projects during a retreat for visual artists, writers, and composers.

1971

Gary Morton of Orleans, Ontario, is the Viennese Ball Orchestra's musical director and vice president of Local 180 AFM. He retired after 25 years with the Royal Canadian Mounted Police band and is pursuing a master's degree from Southern New Hampshire University.

1972

Guitarist and singer **Steve Groves** of Ottawa, Canada, released the new EP *Notes from the Underground*, which features five blues-based songs, and is available at the iTunes Store. This summer Groves will perform at European festivals.

Susan Schmidt Horning of Fresh Meadows, NY, published the book *Chasing Sound: Technology, Culture,*

and the Art of Studio Recording from Edison to the LP. She was interviewed by the *Boston Globe* and is an assistant professor of history at St. John's University.

1975

David Kowal of Los Angeles, CA, worked on Candice Courtney's debut album *I Am* on Oil Creek Records, featuring **Phil Hanson** '01. Visit candicesingshere.com.

Richard Niles of Mission Viejo, CA, produced and cowrote the album *Simple Truth* for saxophonist Ed Barker, featuring "When You Smile" with Lance Ellington. He arranged Paul Carrack's album *Rain or Shine*, and wrote and produced "Last Vegas" for *X-Factor*'s Elaine Gibbs.

Nika Rejto of Lafayette, CA, received the Bay Area Jazz and Blues Artists Award for Jazz Excellence and recorded a concert on KPFA-FM. Visit nikarejto.com.

1977

The *San Francisco Chronicle* featured an article on **Tony Corman** of Berkeley, CA, and his quintet FivePlay (featuring **Laura Klein** '77 and **Alan Hall** '78), detailing Corman's focal dystonia and self-reconstruction as a guitarist and composer. Visit tonycorman.com.

Glenn Franke of Maplewood, NJ, and his big band performed with Steve

Turre and Rufus Reid on a broadcast about trombonist J.J. Johnson. Visit musicstax.com.

Saxophonist **Harrison Goldberg** of Gualala, CA, and his band Cloudfire released the album *Cloudfire & Friends*. Visit cloudfiremusic.com.

Lee West of Melrose, MA, penned two titles for Santorella Publications: *Hip to the Blues* and *Real Gone Guitar*. West's band Rockhouse Rebels released the CD *Pharaoh's Blues*.

1979

Noah Agruss of Sherman Oaks, CA, scored choreographer Christopher Stowell's ballet *Cipher*, which was premiered by the Los Angeles Ballet. Visit noahagruss.com.

Tim Sublette of Smithfield, MO, produced, arranged and performed on Ben Rodgers's song "If 12 Steps Are All I've Got," available online.

1980

Dyann Arthur of Mill Creek, WA, produced and directed the film *Americana Women: Roots Musicians: Women's Tales & Tunes*. It was screened at Berklee's Stan Getz Library. Visit musicboxproject.org.

Jeff Dawson of New York City played keyboards and wrote original music for a February Sunset Jazz Festival concert in Frederiksted, St. Croix, featuring **Neil Simon** '97.

Cynthia Hilts of Brooklyn, NY, performs solo and with Lyric Fury throughout the New York metropolitan area, and she is also mixing her new album.

David Lockwood of Plymouth, NH, released the album *Modern Love*, featuring **Erica Leigh** '10 and Berklee faculty members Kevin Barry, Kristin Cifelli, and Randy Roos. Visit davidlockwoodmusic.com.

Angelo Marcialis of Chester, NY, won the New York State Band Director Association's Richard H. Snook Outstanding Band Director Award. He is retiring in July.

Mike McAllister of Cumming, GA, was inducted into the Louisiana Music Hall of Fame in January.

S. Ti Muntarhorn of North Hollywood, CA, worked with Harvey Kubernik on the book *It Was 50 Years Ago Today: The Beatles Invade America and Hollywood*.

1981

Saxophonist **Scott Robinson** of Teaneck, NJ, and soprano Dawn Upshaw are featured on *Winter Morning Walks* by Maria Schneider and the Australian Chamber Orchestra.

Bill Wright of Sparta, NJ, heads the Bill Wright School of Music, which provides instruction for students of all styles, ages and levels. Visit billwrightmusic.com.

alumni profile

Paul “Buzz” Burrowes ’88

Binary Interests

By Mark Small

“Music and computers were always my passion,” says Buzz Burrowes, the vice president of online and audio systems and a lead programmer at Harmonix Music Systems Inc. in Cambridge, MA. Those dual interests have led Burrowes to a storied career spanning two decades in the music tech side of video game development at both Harmonix and Sony Computer Entertainment America (SCEA). When Burrowes was hired at SCEA in 1994, the technology needed for high-quality musical scores in games was just emerging. Burrowes played a significant role in its development by creating numerous audio engines that facilitated the progression from simple synth scores to the sweeping orchestral scores now heard in triple-A games.

Growing up in New Jersey, Burrowes says he began as “a closet hacker” working on a Commodore Amiga computer. He also played trumpet in a band. And when the group went into the studio to record a demo, “I was much more interested in what was going on behind the glass than in playing my trumpet,” he says. “So I knew before I got to Berklee that I wanted to major in MP&E.” He arrived at the college in 1984, where he met his wife, Lisa (Togno), also an MP&E major. They got married a few weeks after graduation and set their sights on Southern California.

“At the end of that summer, we loaded everything we owned into a Ford Econoline 150 van and drove to Los Angeles,” Burrowes says. “Then we hit the pavement trying to find work.” In a random “right-place, right-time” scenario, Burrowes landed a job at the famed Record Plant. “I’d sent out résumés to lots of studios, and then followed up by stopping by the Record Plant,” he says. “I was talking to a person at the front desk when the studio manager came in screaming at an intern who had messed up one too many times. She fired him on the spot. Then she turned to me and said, ‘And what do you want?’ I told her I was looking for a job and she said, ‘You’re

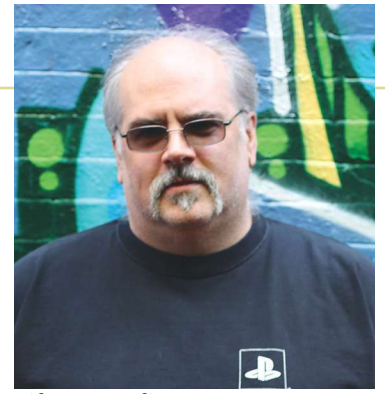
hired!’” Burrowes’s wife also found a job managing Group IV Recording Studios, a facility recording film scores.

Burrowes worked at the Record Plant starting as a gopher and later as a second engineer for about two years before becoming a freelancer. During his time as a recording engineer, he worked on albums by Bruce Springsteen, Yes, Guns ’n’ Roses, Neil Young, and Bob Seger; and with such producers and engineers as Don Was, Shelly Yakus, and Ed Cherny. He’d also worked on a number of records with Bob Clearmountain who was starting to experiment with QSound, a 3-D sound-processing algorithm developed by QSound Labs. They mixed one album in QSound that never came out, but it put Burrowes on QSound’s radar.

“I got a call from the people at QSound saying they needed a technical rep to teach other engineers to use their tech,” Burrowes says. “I had been thinking about all the sessions where the hours were too long and some of personalities were hard to deal with, and decided that a career making rock records wasn’t what I wanted.” So Burrowes jumped to QSound and spent the next few years traveling to studios around the United States and England working on projects with top artists and engineers.

Burnishing the Chops

In his spare time, he began doubling down on his tech chops. “I convinced the engineers at QSound to send me the source code to the algorithms that ran on the DSP card to make their 3-D sound effect work,” he says. “I looked at ways to make things run faster.” He created a program that drastically reduced the processing time and sent the code to QSound. Subsequently, he began helping with the development of the company’s hardware and software. That led to connections with people in the video-game industry at Sega, Nintendo, and Virgin Games. Three years later, a former QSound colleague who had gone to work at SCEA recommended Burrowes when



Video game audio guru Buzz Burrowes

Sony wanted to build up a first-party software development group.

“The push at the time [1994] was to make video games more like movies,” he says, “and they brought in people from the record and film industries.” With his engineering experience and technical skills, Burrowes was a fit.

He began building their audio department and studio facilities. (By 2009, Sony had a dozen studios in San Francisco, 10 in San Diego, and others in Santa Monica.) Burrowes was coding as well, and wrote the proprietary first-party audio drivers for Sony’s PlayStation 1, 2, and 3 consoles, among other things.

As the audio guru at SCEA, Burrowes ultimately helmed their services group of 50 sound designers, dialog editors, and music supervisors as well as the tools and technology group, another 50-member team writing shared technologies. He was also involved with Sony’s Studio 5 that was building games like *SingStar*, *Lair*, and *EyeToy: AntiGrav*. The titles *Frequency*, and *Amplitude* were developed by Harmonix and published by SCEA, which introduced Burrowes to Harmonix staff members. Burrowes was intrigued by their direction and their passion for the work. Harmonix is famous for such music-based games as *Rock Band*, *Chroma*, and the original *Guitar Hero* series.

“I wanted to work with them because everything was musically focused,” he says. “It was a perfect combination for me: music and tech.”

Burrowes was brought onboard in 2009 to help develop corporate strategy at Harmonix. He also works with the company’s CTO Eran Egozy and lead programmers on goals related to software tools. But it’s not all strategy meetings. “I’m currently neck-deep in writing code again for a new music engine,” he says. “Looking back at what I was doing during my earliest days at Sony with PlayStation 1 and where things are now with symphony orchestras and recording in studios all over the world, this has been a fun ride.”



Dyann Arthur ’80

1982

Drummer **Zoro** of Brentwood, TN, released the book *The Commandments of the Half-Time Shuffle*. Visit zorothedrummer.com.

1984

Chris DeRosa of New York City performed in Germany and Thailand in a video for Renee Ruth’s single “Midnight.” He is the drummer and musical director for the band *Dubb Agents*. Visit chrisderosa.com.

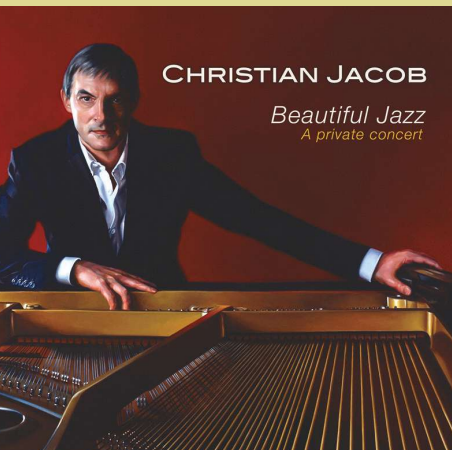
Sandra Wall of Rochester, VT, plays with the bands *Kim and the Nurse* and *Megan on the Right*. She performed at the 2013 Tweed River Music Festival.

1985

Pengbian Sang of Santo Domingo, Dominican Republic, was nominated for Soberano Awards in the Arranger/Orchestrator and Album of the Year categories for his band *Retro Jazz’s* CD. It includes **Federico Mendez** ’00, and faculty members Dan Cantor and Jonathan Wymer worked on the album.

1986

Rockin’ Ron Carter of Jeffersonville, VT, released a collection of pirate music for children titled *Pirate PaRRRty*. Visit rockinronthefriendlypirate.com.



Christian Jacob '86



Lauren Kinhan '86



Stefan Veit '88



John Baldwin '90

Christian Jacob of Granada Hills, CA, released his first solo recording, *Beautiful Jazz: A Private Concert*. Visit christianjacob.com.

Daniel Indart of Tarzana, CA, was interviewed by Elizabeth Espinosa on the CNN Latino's show *Sin Limites*, discussing Latin music in Hollywood's entertainment industry.

Lauren Kinhan of Hampton Bays, NY, released the album *Circle in a Square*, featuring Randy Brecker, Romero Lubambo, Gary Versace, Donny McCaslin, and Joel Frahm. Visit laurenkinhan.com.

Stephan Sieber of Basel, Switzerland, worked with producer George Whitty on a new album. Among the featured performers are Vinx, **Dean Brown '77** (guitar), Sieber (percussion) and George Whitty (keyboards).

Tommy Smith of Larkhall, Scotland, heads the Scottish National Jazz Orchestra, which released the album *American Adventure*. Smith produced and played on the album, featuring guitarist **Mike Stern '75**.

1987

Linda Lorence Critelli of Tenafly, NJ, is president of the New York chapter of the Recording Academy. She is the vice president of writer/publisher relations for the performing rights organization SESAC.

Bassist **Terje Gewelt** of Oslo, Norway, performed on the John Surman/Karin Krog CD *Songs About This and That*, which won the 2013 Norwegian Grammy for best Norwegian jazz Recording. Visit resonant-music.com.

Matt Kaslow of Brooklyn, NY, performed several shows with vocalist Taylor Dayne.

1988

Tom Chang of Fort Lee, NJ, released the album *Tongue & Groove*, blending jazz, South Indian, and contemporary classical music.

Stefan Veit of Filderstadt, Germany, released the book *Honky Tonk Piano: Play Songs & Improvise!*, featuring original compositions plus songs by Keith Emerson, Oscar Peterson, and Winifred Atwell. Visit jazzimprov.de.

1990

John Baldwin of Virginia Beach, VA, has performed at Busch Gardens (Williamsburg, VA) and led music at Renaissance Church (Virginia Beach). He acted in theatrical shows, and his music appeared on VH1's *Behind the Music*. Baldwin has won the Gigmasters and ASCAP Plus awards. Visit johnbaldwinmusic.com.

Juliana Hatfield of Cambridge, MA, and Matthew Caws formed the band Get There. They recently toured Europe and released the album

Minor Alps and made a music video featuring actress French Julie Gayet.

Nenyi Quaison-Sackey of Oxnard, CA, and **Bill Macpherson '91** and their band Native Vibe released the album *In the Land of Muses*. Visit nativevibe.net.

1991

Saxophonist **Mindi Abair** of Hollywood, CA, released the album *Wild Heart*, featuring Gregg Allman, Joe Perry, Booker T. Jones, Keb' Mo', Trombone Shorty, Waddy Wachtel, and others. Visit mindiabair.com.

Rob Macomber of Carmel, NY, records and mixes live music broadcasts for Jazz at Lincoln Center's performance venues.

1992

Composer **Jason Eckardt** of Kerhonkson, NY, was commissioned by violinist Miranda Cuckson to write a work for her album with pianist Blair McMillen. Eckardt is an associate professor of composition at City University of New York. Visit mirandacuckson.com.

Aaron Flanders of Cambridge, MA, portrayed Arthur in the film *American Hustle*. He also released the album *The Third Floor*, featuring **Fernando Huergo '92**, **Joe Cunningham '92**, and David Ormonde Thomas.

1994

Martin Case of Boston, MA, and **Joseph Brogan '75** released the album *Awakening*. Brogan played woodwinds, and Case composed and played numerous instruments on the album. Visit martincasemusic.com.

1995

Peter Barr of Brooklyn, NY, released a self-made video for his song "Stand" on YouTube.

Boris Berlin of New York City and Zenon Marko of the group Metasonica, released the album *Classica*. It features the single "Romance" and the composition "Eternal Return" which also appeared on the compilation album *Die welt ist klang* (Carpe Sonum Records). Visit metasonica.com.

1996

Prashant Aswani of Venice, CA, released the album *Visions*. Visit prashantaswani.com.

Jeff Ellwood of Placentia, CA, has collaborated with **Jerry Bergonzi '68** to catalog all of Bergonzi's compositions. Free portions can be downloaded at jeffellwood.net.

Manfred Junker of Konstanz, Germany, and fellow guitarist John Stowell recorded the duo CD *Here at Last*. Visit manfredjunker.com.

Fab Dupont '94 has firmly established himself in the music industry as a mix engineer and producer, with credits on recordings by Shakira, Jennifer Lopez, Kirk Whalum, Toots and the Maytals, and more. The single-room studio he built in New York in 2001 is now an international business.

"I started out freelancing, making records for different artists, and things just grew over time," Dupont says. His studio, Flux, in the Greenwich Village section of Manhattan, houses three state-of-the-art recording rooms. The studio's mantra, "a music recording studio with a vintage heart a modern head and vibe," mirrors Fab's quick wit, smooth personality, and steadfast approach to music and business.

Dupont majored in songwriting at Berklee, and had a strong interest in recording. "I was always the one in the band tinkering with the sound or recording equipment because we couldn't afford to pay anyone to do it for us," he says. He credits his songwriting coursework for helping him to understand the intricacies of music and to communicate with other musicians and singers in ways that have benefitted his engineering. "Engineering is really supposed to be at the service of the music," he says.

In 2004, Dupont worked on the album *True Love* with the legendary reggae band, Toots and the Maytals, one of his first major projects. Unbeknownst to him, the album won a Grammy. "I don't usually pay attention to awards, but in 2006 I was putting my resumé together, and when I went to the Toots website and saw that it had won, that was amazing."

Owing to his reputation as an engineer, Dupont gets calls by various producers for mix engineering. This sometimes morphs into full production or vocal production work. "I am fortunate to have people calling me," Dupont says. "I've gotten calls from Shakira's producer John Hill and Peter Wade Keusch, who produces Jennifer Lopez. What I like to do best is produce records, but people call me most often to mix records because I'm able to make records sound current and 'big.'"

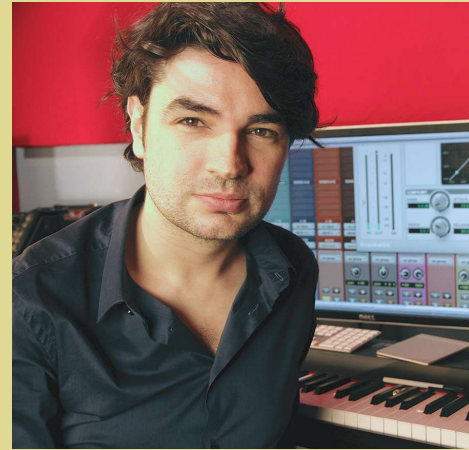
Dupont is in demand internationally. One amazing opportunity came while he was teaching a production mixing masterclass in South Africa. "One of the students in the class was a producer and came to my hotel with CDs and said, 'You should be producing this band, Freshlyground.' The band was one of the biggest acts in South Africa." Dupont returned to

South Africa a few months later to help record, mix, and produce Radio Africa, the recipients of four South African Music Awards nominations and two wins.

Dupont is also involved with recording technology companies. His work with Sonnox resulted in an online resource for engineers, and his session on how to use its plug-ins received more than 150,000 YouTube views in six months. One of Dupont's interns suggested that he create his own tutorials. That idea resulted in pureMix.net, a website that attracts 30,000 to 40,000 visitors every month and sometimes spikes at 70,000.

"I do this because when I learned about mixing, I was on my own," he says. "There were no resources like this available at the time. If I'd had something like this, it would have saved me some time. This is a way for me to give back." Seventy percent of the site's content is free to pureMix.net's grateful users. Dupont is also looking for opportunities to collaborate with members of the Berklee community and offers special pricing for alumni at Flux Studios.

For the past five years, Dupont's work has been quite consistent. He's currently finishing projects with fel-



Fab Dupont '94

low alumnus **Will Knox '07** for the bands, Banda Magda, Cyrille Aimée, the Dø, Tomboy, and Wakey! Wakey!. But Dupont recently made it a priority to carve out some time to reorganize, learn new software, listen to new music, and think about the next big thing. "Right now, I'm taking four days a week to study new things, get better, and grow."

—Michael Gaskins
Director, Alumni Affairs

BOSTON BEAT

Steve Morse, a former music critic at the *Boston Globe*, has described **Shea Rose '11** as "that rare artist who can bridge diverse styles such as soul, funk, rock, rap and jazz and bring her unique stamp to each." Rose's growing audience has found her chameleonlike musical approach and image a draw.

Rose got her share of the spotlight during her time at Berklee. "I was invited to open the concert called 'Women Who Rock,'" she recounts. "It was an amazing opportunity to meet Terri Lyne Carrington, Cindy Blackman, and Meshell Ndegeocello." Later, Rose opted to take Professor Carrington's directed study class. "During that time, [Carrington] mentioned her upcoming [album] *The Mosaic Project*. She asked me to arrange the Nona Hendryx song "Transformation" for it, and I did a hip-hop, throw-back-'90s version." Rose already felt

intimidated and honored by the task, even before learning that Hendryx, Cassandra Wilson, and Dianne Reeves would be featured on the album. Rose's voice was also added to the album, which ultimately won Carrington a Grammy.

Rose released her debut EP in 2010, *Rock 'n' Rose*, and followed it up with the "Little Warrior" mix tape, both showcasing her range and versatility. This summer she plans to release a new EP, including the B-52 cover "Dance This Mess Around (DTMA)." So far, Rose has won two Boston Music Awards in the R&B/Soul/Urban Contemporary Artist of the Year (2011) and Pop/R&B Artist of the Year (2012) categories.

Rose's choice of instruments in the writing process frequently guides the musical approach. "Often times I write either with piano or guitar," she says. "Those songs tend to be a little more singer/songwriter oriented.

When I receive tracks from producers, the songs tend to be more pop and hip-hop-driven." Rose did not grow up in the rap world but was influenced by Lauryn Hill and after hearing **Buffy Hubelbank '03** rap in an Americana/folk style, Rose began experimenting. "One day I was having one of those intimate moments playing guitar and I started rapping in that style and I liked it," she recalls. "It's a cool tool to have in my kit, but I hesitate to call myself a real rapper or MC."

Rose has a conviction that music can affect social change, and established My Angel Wears a Fro, an organization that regularly partners with the other organizations including Action for Boston Community Development and their Safer Is Sexy campaign encouraging young people to be responsible.

Given her stylistic versatility, Rose is still focusing on personal



Shea Rose '11

style. "SESAC sent me a certificate of recognition for being part of *The Mosaic Project*, which was in the jazz category. So while I'm in r&b, acoustic soul, rap, pop, and rock, they're trying to figure out if I'm a jazz artist. It's crazy."

—Michael Gaskins

Matt Perko



Jeff Ellwood '96



Daniel Maudonnet '98

Jimmy Katz



Oscar Peñas '99



Cava Menzies '01

Emmanuelle Somer of Saint-Dyé-sur-Loire, France, released the CD *Parce que!* with Henri Roger, Eric-Maria Couturier and Bruno Tocanne. Visit emmanuellesomer.com.

1997

Pedro Bromfman of Los Angeles, CA, is scoring the reboot of *RoboCop*, working with **Sebastian Morton** '97 and **Gustavo Borner** '89.

Sarah Sharp of Austin, TX, and the Jitterbug Vipers (including Masumi Jones) were on NPR's *Song Travels with Michael Feinstein*. Sharp is also part of the duo Kaliyo. Visit jitterbugvipers.com.

1998

Tanisha Hall of Los Angeles, CA, opened White Hall Arts Academy, offering instruction in music, dance, and drama, and mentoring inner-city youth. In its second year of operation, the academy instructs more than 100 students. Visit whitehallacademy.org.

Composer and pianist **Daniel Maudonnet** of São Paulo, Brazil, released his debut album *Pescador* with the Daniel Maudonnet Noneto. Visit danielmaudonnet.com.br.

1999

Gilad Barkan of Brookline, MA, scored the Mayeta Clark film *The Final Note*. It was recently screened at the Winter Film Awards film festival in New York City.

Laura Crane (aka Lalo) of Valley Village, CA, and **Kyler England** '00 perform as the duo Freckles. They released the children's album *Be My Friend*, which features numerous Berklee alumni. Visit frecklesmusic.com.

Ryan Link of New York City is the emcee for the musical *Once*, playing numerous instruments and serving as understudy for the male lead. Visit oncemusical.com.

Oscar Peñas of Brooklyn, NY, released the album *Music of Departures and Returns*, with Sara Caswell, **Moto Fukushima** '03, Richie Barshay, **Gil Goldstein** '69, Paquito D'Rivera, and **Esperanza Spalding** '05. Visit oscarpenas.com.

2000

Paco Charlín of Pontevedra, Spain, released the album *The Night Queen*. Visit freecodejazzrecords.com.

Clem Fung of Hong Kong, China, and the RubberBand released a new album in April. The group was nominated for a Hong Kong Film International Academy best original song award.

Saxophonist **Bob Reynolds** of Los Angeles, CA, is featured on Snarky Puppy's latest album *We Like it Here*. Visit bobreynoldsmusic.com.

Timothy Rodier of Granada Hills, CA, and his company Omni Music Publishing, released scores for the films *Batman* and *The Matrix*. Visit omnimusicpublishing.com.

2001

Alyosha Barreiro of Mexico City, Mexico, has been involved with the Estela de Luz inauguration, Rotofest, Vive Latino, Prehispanica Electrónica, and his Beat's X educational program. Visit alyoshabarreiro.com.

Matthew Cahoon of Allston, MA, and his group recently opened for Ego Likeness. Cahoon's music has been featured on the Discovery Channel, TLC, the Science Channel, and MTV.

Brian Marquis of Los Angeles, CA, has toured with Therefore I Am and released his debut album, *Blood & Spirits*. He produces the Acoustic Basement Tour and the Acoustic Basement Stage on the Vans Warped Tour.

Shawn Meehan of West Roxbury, MA, was featured in the newsletter *Not So Modern Drummer*. Visit rhythmconsultant.com.

Pianist **Cava Menzies** of Oakland, CA, released the CD *Moment to Moment*, featuring trumpeter Nick Phillips.

2002

Mark Kelley of Brooklyn, NY, released a collection of downloadable bass loops, available at thelooploft.com. Kelley is a member of the Roots, the house band for the *Tonight Show Starring Jimmy Fallon*.

Marianne Solivan of Brooklyn, NY, released the album *Spark*. Her band includes Xavier Davis, Matthew Parrish, and Gregory Hutchinson. Visit mariannesolivanjazz.com.

2003

Lady Bose of Atlanta, GA, is a vocal coach and vocal producer for Patchwerk Recording Studios. She also works with the bands Forward Motion and Iconic Journey.

Nikki DePasquale of Boston, MA, released the single "Here's to Well-Kept Secrets" and an accompanying video from her upcoming album featuring **Paul DePasquale** '04 and Aaron Damus.

Guitarists **Jeff Gitelman** of Orange, CT, and **Yohei Nakamura** '04 performed with Stevie Wonder at the NAACP Image Awards show.

L.A. Newsbriefs

Typically, this column features the achievements and accolades of the L.A. alumni community. We highlight the Grammy and Emmy winners and nominees, award-winning writing teams, producers and engineers, and top-notch touring musicians. Our Los Angeles alumni are industry professionals. We live in a hub of the entertainment industry and thrive in a symbiotic relationship: We embrace the industry and it embraces us.

Recently the *Hollywood Reporter* named Berklee the top Hollywood music school in Los Angeles even though the college isn't based here, we beat locals University of Southern California and University of California, Los Angeles. Let me bring you another accolade to celebrate: Our community has the highest percentage of Berklee alumni who give back to the college.

In June 2013, we set out to double alumni giving in Los Angeles via the Play It Forward initiative. We wanted the community to have a sense of pride and ownership over what we've built here, and channel that into giving back to the college. We not

only doubled alumni giving, but also surpassed our original goal. We've set a new standard for alumni giving across the world.

Through the efforts of the director of the Berklee Center in L.A. **Peter Gordon '78** and Dana Pellitteri, associate director of the Berklee Fund, five leadership donors pledged between \$2,500 and \$10,000. They include composer and producer **Eve Nelson '86**, film composer **Joey Newman '98**, owner and principal engineer for Lurssen Mastering **Gavin Lurssen '90**, film composer **Joel Goodman '84**, and producer-arranger and performer **Will Wells '11**.

When asked why he gives, Lurssen says, "My equity in the industry is in some part judged by my association with Berklee. But it's also bigger than that. Berklee is making a path in music more accessible to a lot of students, so it's important to support this effort and the college in order to essentially build a better community for us all." Newman adds, "It's my hope that Play It Forward reminds our Los Angeles Berklee community that current students are the future of music, and that

Photos by Billye Donya



President Roger Brown addresses the crowd of 500 at the January SoCal alumni brunch.

we can help shape that future."

With leadership donors secured, we turned to all of you at Green Room events, through e-mails and videos, on social media, and in personal meetings where we asked you to join us. You heard us and stepped up. To date, more than 200 Los Angeles alumni have given back to the college with gifts that total more than \$23,000. The most common amount given is \$10, proving that it's the number of alumni participating rather than the amount given that matters most to us.

If you attended our annual SoCal brunch in January (our largest event to date), you know that we celebrated the success of Play It Forward with the 500 attendees and featured speaker **Alan Silvestri '70**. Many alumni donated on site via a mobile-giving app—a first for a Berklee alumni event.



Film composer Alan Silvestri '70 shared anecdotes and advice with L.A. alumni.

Most recently, Joel Goodman and his wife, Shuli, opened their home to other alumni to speak about why they are giving back to the college and supporting the future of the Los Angeles community.

The more we invest in the L.A. community, the more opportunities, events, and resources we'll have to continue making ours one of the most popular cities for Berklee alumni to live and work. You all make this community what it is. We thank you as we celebrate this milestone and continue leading the Berklee alumni community worldwide.

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

Another WesFest Success

WesFest 9, the ninth annual benefit concert in support of the Wes Wehmiller Endowed Scholarship Fund at Berklee, took place at the Baked Potato on March 16, 2014. The concert series serves as the centerpiece of a continuing fundraising drive for the scholarship fund, which honors the legacy of Wehmiller, a 1992 Berklee graduate and highly accomplished bassist, athlete, and photographer who died of thyroid cancer in January 2005. This year's concert had an intimate family feel in the legendary Studio City club where numerous renowned music legends have performed. WesFest 9 was a superb musical celebration for a packed house that helped raise \$23,000.

This year's headliner was Grammy-winning bassist John Patitucci who has performed and recorded with greats such as Herbie Hancock, Chick Corea, Wynton Marsalis, B.B. King, Bon Jovi, Queen Latifah, Sting, Carly Simon, Carole King, and countless others. He was accompanied by keyboardist John Beasley (Miles Davis, Chaka Khan) and drumming phenom **Jonathan Pinson '11** (Herbie Hancock). Their set featured amazing solos, an ensemble energy that was world-class, and a spirit

Photos by John Wehmiller



Danny Mo & the Exciters featured (from the left): Scott Gilman, Kira Small, Danny Morris, John "JR" Robinson, and scholarship recipient Max McKellar.

that was consistent with all that Wes Wehmiller represented.

In typical WesFest tradition, the 2013 Wehmiller Endowed Scholarship winner, bassist Max McKellar, performed onstage with Danny Mo & the Exciters, showing the capacity crowd exactly what they were supporting. McKellar laid down a deep pocket together with legendary drummer **John "JR" Robinson '75** (Michael Jackson, Chaka Khan, Madonna, Eric Clapton). Led by Wehmiller's Berklee bass professor and friend **Danny Morris '78** and also including vocalist/keyboardist **Kira Small '93** (Peter Frampton, Martina McBride), saxophonist **Scott Gilman '80** (Foreigner,

Alice Cooper), vocalist **Krysta Youngs '05**, and assistant professor Marty Walsh on guitar. The soulful band engaged the crowd and filled the room with love and music.

In a unique WesFest performance, special guest Steve Bailey (chair of Berklee's Bass Department) joined McKellar and John Patitucci on stage for a bass trio treatment of the Michael Jackson tune "I Can't Help It." John "JR" Robinson who had played drums on the original Jackson recording of the song, accompanied them. It was a memorable moment for McKellar to play with three world-class musicians, and demonstrate his impressive musicianship and strong sense of groove.



Bass bosses (from the left): Steve Bailey, John Patitucci, and Max McKellar

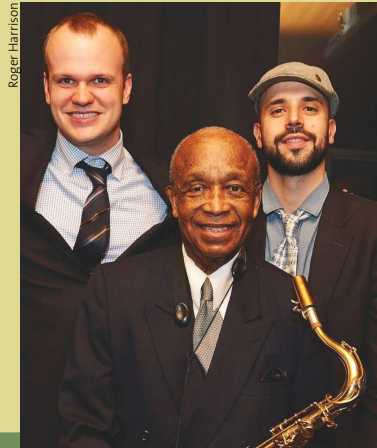
The event began with a fun set by Joe Travers & Friends, featuring alumni **Joe Travers '91** (drummer for Zappa Plays Zappa), guitarist **Griff Peters '93**, and vocalist **Colin Keenan '93**. All the group members were close friends with Wehmiller and the sense of connection flowed through their performances.

Paula Wehmiller, Wes's mother, summed it up by saying WesFest 9 took her to "a life-giving, spirit-soaring, love-abounding place of resonance with the universe." Everyone at the Baked Potato that evening would agree.

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



Roy Assaf '05



From the right: Claude Diallo '06, Andy McGhee, and Linus Wyrsh '08



Joe Matzzie '07



American Authors

2004

Kelly Bryand of Machias, ME, opened a studio at the Maine Academy of Modern Music. Visit maineacademyofmodernmusic.org.

Daniel Crider of Charleston, SC, played drums on the debut album *In This Life* by *American Idol* contestant Elise Testone. Additionally Crider's band Dead 27 released *Chase Your Devils Down*. Visit elisetestone.com and dead27s.com.

Mare Wakefield and pianist Nomad Ovunc, of Nashville, TN, released their Kickstarter-funded album *Poet on the Moon*, produced by Mitch Dane. Visit marewakefield.com.

2005

Pianist **Roy Assaf** of New York, NY, recorded with David Sanborn and Marcus Miller. He also released *Second Row Behind the Painter*, featuring Jake Goldbas and Raviv Markovitz. Visit royassaf.com.

Romain Collin of Antibes, France, and his trio The North, released the album *Slow Down (This Isn't the Mainland)*, featuring **Abe Lagrimas Jr.** '05 and Shawn Conley. Visit thenorthtrio.com.

Timothy Driscoll of Austin, TX, and his band Dead Earth Politics won an Austin music award as the best performing metal band for the second consecutive year. The group released the EP *The Queen of Steel* and performed at the recent South by Southwest conference. Visit deadearthpolitics.com.

Vocalist **Minna-Lisa Ferna** of Västerås, Sweden, released the album *Going Up*, featuring Erik Lindeborg, Kristian Lind, and Ikiz. Visit minnalisa.com.

Brian J. Gardner of Little Elm, TX, and Cedric Moses are the rap/pop group the Anthm, and released the album *Tear Me Down*. They performed at the South by Southwest conference. Visit theanthm.com.

Ant Law of Edinburgh, Scotland, and his quintet received funding from the Jazz Services Recording Support Scheme to record their album *Entanglement*. Mel Bay Publications has released his book *3rd Millennium Guitar: An Introduction to Perfect 4th Tuning*. Visit antlaw.co.uk.

Giovanni Rotondo of Naples, Italy, was chosen to score *Il Giudice Meschino*, a two-episode TV movie on Italy's Rai station, directed by Carlo Carlei.

2006

Claude Diallo of Long Island City, NY, toured internationally with retired faculty member Andy McGhee, **Linus Wyrsh** '08, **Massimo Buonanno** '10 and **Laurent Salzard** '07. Diallo has released the albums *Motion in Progress*, *Nothing To Prove*, and *New Beginnings*. Visit claudediallo.com.

Lucas Vidal of Venice, CA, recorded his orchestral piece at Abbey Road Studios that was featured in Panama at *Premios Platino*, the Latin film awards show.

2007

Mike Flanagan of Brockton, MA, released the album *Mob Music*. It topped the iTunes jazz charts and features performances by various Berklee alumni. Visit mikeflanaganmusic.com.

Joe Matzzie of Los Angeles, CA released the album *This Box Makes Noise*, featuring **Nate Laguzza** '08 and **Adam Popick** '07, produced by **Brian Packer** '06. Visit joematzzie.com.

Kirsten Schubert of New York City is a music publicist at PMK*BNC, a global firm for public relations, product placement, event marketing, and more.

Gregorio Uribe of Brooklyn, NY, and his big band raised Kickstarter funding for their debut album *Caribe Contigo*. Uribe was recently named one of the Colombian government's 100 Most Distinguished Colombians Living Abroad. Visit gregoriouribe.com.

2008

American Authors, comprising **Zac Barnett** '08, **James Shelley** '07, **David Rublin** '11, and **Matt Sanchez** '09, topped the *Billboard* U.S. Adult Pop Charts with their song "Best Day of My Life." It won the USA Songwriting Competition, directed by **Eddie Phoon** '94. Visit weareamericanauthors.com.

Sean Hayden of Toronto, Ontario, composed advertising campaign music for Coors Light, Shreddies, and Gay Lea Foods. His music has appeared on *Pawn Stars*, *The Taste*, *Toddlers and Tiaras*, and *Today Tonight*. Visit daisydogmusic.com.

Karmin, composed of **Amy Heidemann** and **Nick Noonan** '08 of Burbank, CA, recently released the album *Pulses*.

Andrew Simon McAllister of Belfast, UK, is scoring the feature film *Shooting for Socrates*, starring John Hannah, Conleth Hill, and Art Parkinson.

A “Complex” Family Tree

By Peter Gordon



Amy Heidemann '08 and Nick Noonan '08 of the duo Karmin



Bryce Vine '10

Platinum-selling duo Karmin (**Amy Heidemann** '08 and **Nick Noonan** '08) released its full-length debut album *Pulses* with Epic Records on March 25. The lead single, “I Want It All,” was produced by Ryan “Rykeyz” Williams and released earlier this year and followed by the duo’s first headlining tour in February. With support from fellow alumni **Bryce Vine** '10 and DJ **Dave “Skizz” Sack** '12, Karmin played to a sold-out crowd at Boston’s Paradise club.

Both Karmin and Vine are managed by the Complex Management Group, a music management company founded by **Nils Gums** '06, **Matt Maltese** '04, and Eric Zimmerman. Their success with Karmin is an exciting example of alumni collaboration in Los Angeles, but it’s just part of a larger story about a broad network of alumni behind the scenes. “It feels like a family tree that we’ve developed around Berklee talent,” Maltese says.

Here’s a look at alumni found among the branches of the “complex” family tree. Vine, who grew up in Los Angeles, returned to L.A. following his studies at Berklee to audition for the Fox hit TV show *Glee*. His debut EP, *Lazy Fair*, released in April, was produced by **Nolan Lambroza** '11, and cowritten by Vine and Lambroza, with mixes created by **Serge Courtois** '11 and **Andrew Maltese** '08. These connections began at Berklee, where Vine, Lambroza, and Sack were members of the Crush Club band. Vine’s song “Where the Wild Things Are” was chosen as the theme song for the 2014 X Games and his recent music video for Sour Patch Kids premiered on VEVO.

Songwriter/record producer Nolan Lambroza, better known as

Sir Nolan, joined the Messengers, a Grammy Award-winning team currently based in Los Angeles, in 2011. Apart from producing Karmin’s song “Try Me On,” Nolan’s credits with the Messengers also include recordings by Justin Bieber, Pitbull, the Wanted, Cody Simpson, Lil Wayne, and Chris Brown.

Karmin’s *Pulses* includes “Try Me On,” as well as the first single “I Want It All,” which was engineered by Maltese. In fact Maltese engineered about half the album at his Speakeasy Sound Recording Studios in Burbank. Another client of the Complex Management is the Elev3n, an all-Berklee, New York-based production team made up of **James Morales** '06, **Matt Morales** '08, and Dave Rodriguez. They produced three songs on the *Pulses* album.

The release of *Pulses* follows the success of Karmin’s 2012 hit EP *Hello*. That EP featured two huge hits for Karmin, “Brokenhearted” (Recording Industry Association of America-certified double platinum), cowritten by **Claude Kelly** '02 and “Acapella” (RIAA-certified gold). Kelly also cowrote the songs “Night Like This” and “Geronimo” for the new album. Complex Management continues to expand and just moved into new offices in Burbank. It is developing several new artists, and all are Berklee alumni. Gums currently serves on Berklee’s board of trustees. Both he and Maltese have created several jobs and internship opportunities for the Berklee community in Los Angeles. So many of their undergraduate friendships have evolved into a tight professional network that feels like a family tree—and one that is definitely thriving.

Nashville Pros

Working with Angels

By David Petrelli '05

Many people learn in hindsight that even life’s most difficult challenges can shape their future in a positive way. Songwriter **Jenn Bostic** '08 is among them. In Bostic’s childhood home in Waconia, MN, her parents instilled in their children a strong work ethic, and her father, an amateur musician, inspired a passion for music. But when Bostic was just 10 years old, her father died tragically in an automobile accident that she survived. Nevertheless, her father’s influence lives on in her life and music.

The first song she wrote was about her father. She has always felt a connection to him through her music. Her best-known song, “Jealous of the Angels,” which she cowrote with Jimmy Fortune and Zach Runquist in 2011, deals with her father’s passing. It has struck an emotional chord with listeners in the United Kingdom and the United States and given her career traction.

Bostic arrived at Berklee in 2004 to study music education. She took only a single songwriting course during her Berklee years and learned how to write by studying the songs she sang with a Boston cover band. Her Berklee experience included three visits to Nashville for the annual Berklee Spring Break trip and two performances in Singers Showcase concerts. Even though her heart continued to beat for music education, Bostic—a woman of strong faith—felt called to see where life as a performing songwriter would lead her. After graduation, she moved to Nashville and made her first record. Her good friend, **Charlie Hutto** '06, then interning at Reba McEntire’s Starstruck Entertainment, offered to produce the project.

Bostic’s faith and relentless work ethic enabled her to take chances when others might have hesitated. “I’m still scared at certain opportunities,” she admits, “but I’ve learned to try to visualize my goals, take things step by step, and work as hard as I can to follow through.” After finishing her first record, Bostic and **Caitlin Nichol-Thomas** '08 embarked on a three-



Singer-songwriter Jenn Bostic '08

week coffeehouse tour that took them from Nashville to Minnesota and back. They barely broke even, but most important, the trip offered Bostic validation about her career choice.

Further validation came when she won the “We Are Listening” songwriting contest. One of the contest judges—Jay Frank (former VP of strategic marketing at Country Music Television)—became her mentor and publisher. He flew her to Los Angeles to record her song “Jealous of the Angels,” her first song that would prove to be the catalyst for things to come.

Bostic’s video for the song made it into the hands of Simon Bates, formerly of Smooth Radio in the United Kingdom, where it quickly became a fan favorite. Listeners began sending in stories from their own lives relating to the song. Momentum built, and Bostic was invited to appear on the British morning show *BBC Breakfast*. On the day of her appearance, “Jealous of the Angels” hit number one on the UK Singer/Songwriter chart, paving the way for additional single releases and headlining tours there in 2013.

Bostic continues to cultivate her career in the United Kingdom and stateside. She has been a featured performer at Nashville’s Grand Ole Opry five times to date and is currently working on a new album with producers in Nashville, Los Angeles, and London. She describes herself as a dream chaser. With her talent, faith, and drive, it seems she has yet to meet a dream she can’t chase down.

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



Hiromi Suda '08



Dave Cavalier '09



Matt Musty '09



Tidtaya Sinutoke '09

Hiromi Suda of Woodside, NY, released the mini-album *Rain Dance*, which features numerous Berklee alumni. Her song "Mizu no Utsuwa" won an honorable mention at the 2013 USA Songwriting Competition. Visit hiromisuda.com.

Drummer **Matt Witek** of Long Beach, CA, is performing with the John Pizzarelli Quartet on the Jazz Cruise 2014.

2009

Mark Blomquist of Vestal, NY, runs Relayer Audio, a recording and mixing studio. Visit relayeraudio.com.

Dave Cavalier of Los Angeles, CA, toured with the band STAMPS, as part of the High School Nation Tour, featuring Trevor Jackson and Drake Bell. He is working on an album with engineer Hal Winer. Visit davecavalier.com.

Matt Musty of Piermont, NH, is recording and touring with Jake Clemons of Bruce Springsteen & the E-Street Band. Visit mattmusty.com.

Tidtaya Sinutoke of Rego Park, NY, was selected for the 2014 Composer-Librettist Studio at New Dramatists. Her song "Somewhere in Time" was featured in *Miss Lead*, a play by Mary Kathryn Nagle. She was also a finalist in the Davenport Songwriting Contest.

2010

Stephen Chen of Oyster Bay, NY, performs with Great Caesar. The band raised \$50,000 through Kickstarter to film the music video "Don't Ask Me Why." Chen also plays baritone sax for San Fermin.

Singer/songwriter **Michelle Ferrucci** of New Haven, CT, released the song "Love Is Louder" under the artist name E.L.E.I. (Equality, Love, Empower, Inspire). The song is dedicated to all those affected by the Boston Marathon and Newtown tragedies and is available for download at iTunes and Amazon, and is streaming on Spotify.

Trent Freeman of Comox, British Columbia, **Ivonne Hernandez** '09, and their group the Fretless released their self-titled second album. Visit thefretless.com.

Nadia Washington of Red Oak, TX, was a vocal artist and judge at this year's Monterey Next Generation Jazz Festival.

2011

Matt Carlson of Boston, MA, ran the Boston Marathon for the second year and raised money for Perkins School for the Blind. He is the program director for Radio Perkins, the school's online radio station.

Pianist and composer **Moira Lo Bianco** of Calabria, Italy, released the album *Lunaria* featuring Berklee faculty members Bruno Råberg and Marcello Pellitteri, and produced by Alain Mallet. Lo Bianco was nominated for a 2013 Boston Music Award.

Ari Picker of Chapel Hill, NC, and his band Lost in the Trees released the album *Past Life*, which was featured on NPR's *First Listen* series.

2012

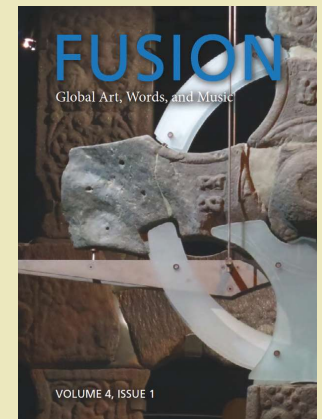
Joanna Katzen of Boston, MA, received the Walter W. Harp Liberal Arts Music and Society Award for outstanding achievement in research, civic engagement, or performance relating to music and society.

Christopher Nicholas of North Hollywood, CA, is the general manager of Ensemble Mik Nawooj, which won a Yerba Buena Center for the Arts commission. **JooWan Kim** '01 directed its shows at Yoshi's Oakland and San Francisco's Red Poppy Art-house. Visit ensemblemiknawooj.com.

2013

Alisa Apreleva of Cambridge, MA, helped launch muzterapevt.ru, a Russian language music therapy educational resource. As part of the launch, Apreleva gave a series of presentations and master classes in Russia.

Christian Saint-Lewis of Bath, ME, **Esperanza Spalding** '05, **Nadia Washington** '10, and **Lalah Hathaway** '90 appeared on Dianne Reeves's latest album *Beautiful Life*. The recording was produced by **Terri Lyne Carrington** '83.



FUSION is Berklee's global arts magazine that publishes writing, art, music, multimedia, and video by our students, alumni, faculty, staff, and internationally recognized guest artists. To download a free copy of the new eBook, visit fusionmagazine.org.

FINAL CADENCE

Compiled by Ryan Fleming

Daniel Branca '53 of Johnston, RI, died on February 26. He was 91. Branca owned Progressive Studios of Music. He was also a veteran of World War II and a member of the National Soccer Hall of Fame. Branca is survived by his wife, Angela; children Joseph, Diane, and Daniel; and numerous grandchildren and great-grandchildren.

Donald J. Chamberlain '79 of Mount Vernon, IA, died on January 11. He was 61. Chamberlain was a music professor emeritus at Cornell College, where he taught from 1994 until his retirement in 2012. Chamberlain was also an accomplished jazz guitarist and composer.

Shane Gibson '03 died on April 15. He was 35. Gibson earned his degree in Music Therapy. He was the touring guitarist for the band Korn for four years, performed with the acts stOrk and SchwarZenatoR, and appeared on instructional DVDs. He is survived by parents Lee and Elaine; brother Aaron; and fiancée Jenny Mason.

Christopher Hattingh of Cocoa, FL, died in his native South Africa on December 24, 2013. He was a guitarist and drummer as well as an avid surfer and outdoorsman. Hattingh was also a computer-aided designer and author of the book *The Sword of Magna*. He is survived by his daughter Kristen, brother Patrick, and former wife, Louise.

Thaddeus Iorizzo '80 of Oswego, NY, passed away on January 3. He was 55. Iorizzo was a jazz and classical bassist who performed with the Binghamton, NY, symphony orchestra, and he directed the New Horizon Band. He was also a published artist and cartoonist. Iorizzo is survived by his wife, Margaret; sons Linus and Rinaldo; parents Luciano and Marilee.

Former Berklee guitar instructor **Chester J. Krolewicz** (aka Chet Kruley) of Marshfield, MA, died on November 27, 2013. He was 89. During his career, Krolewicz performed with Fletcher Henderson, Anita O'Day, Frank Sinatra, Diana Ross, and many others. He

toured with a variety of Broadway shows, and taught many students, including Gábor Szabo '59 and Patty Larkin '74. He was also a respected luthier. Krolewicz is survived by several nieces and nephews.

John J. Lettieri '70 of Jupiter, FL, died unexpectedly on March 10. He was 66. Lettieri served in the U.S. Army during the Vietnam War, and he was an accomplished organist who performed at a variety of area clubs.

Tyler Weatherston Otto '11 of Guilford, CT, passed away suddenly on January 24. He was 28. In addition to being an accomplished musician, Otto was a carpenter's apprentice and an avid sailor and hiker. He is survived by his parents Darlene and John; and his brother Jonathan.

Audrey Dulany Rockefeller (formerly Ryan Dammeyer) '03 died on February 18. She was 33. Rockefeller was a singer/songwriter, graphic designer, photographer, jewelry designer, and store owner.

Wayne Barry Turgeon '70 of Hudson, NH, died on January 18 after a battle with multiple sclerosis. He was 67. As a woodwind player in the United States Air Force Band, Turgeon performed for such dignitaries as president Lyndon B. Johnson and Queen Elizabeth II. He was also an electrical engineer for 30 years. He is survived by his wife, Ginger; and children Chris, Alex, Gini, and Krysi, and several grandchildren.

David Minton Ward '80 of Marblehead, MA, died on January 28 after a long battle with cancer. He was 58. Ward was a pianist at Berklee and had a lifelong career in software design, working for a number of blue-chip companies. He is survived by his life companion, Elizabeth Haynie; son Nathaniel; and father, Thomas.

It has come to our attention that **Raymond W. Dunbrack** '86 of Everett, MA, died unexpectedly in January 2006. He was 42. Dunbrack was the son of Raymond and Judith Dunbrack; and the father of Andrea and Meaghan.

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

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Remaining Teachable

By Miguel Gandelman '04

Musicians and nonmusicians alike always ask those playing high-profile gigs how they got there. The answers reveal that everyone's story has unique twists and turns: There is no universal roadmap. But learning lessons on the journey to reach these professional destinations has a lot to do with your attitude and whether you make the best of the breaks that come your way.

My experience of moving to New York after graduating from Berklee was similar to that of many other alumni. I struggled to find gigs, teaching opportunities, and a professional circle that would bring me in. I barely earned enough money to survive. Then I got a call from Ray Monteiro '03 saying that the saxophone player in his horn section was unable to go on tour with Eric Benét. He asked if could I do the gig.

Disenchanted with my situation in New York, I said yes, packed my bags, and moved to California. When Ray picked me up at the airport, he let me know that I didn't have the gig for sure, there would be an audition. With my life and dreams packed in those suitcases, I went to the rehearsal-audition determined to create a spot for myself. Ray and I sat with the band and did what we do best until the musical director turned around and said, "Miguel, welcome to the family!" That was the beginning of everything. I also learned a valuable lesson: Don't be afraid to take big risks and make big moves. You have to play your chances and believe in your craft.

Stepping Back to Jump Higher

After the Benét tour, I was invited to do a TV appearance as a soloist with Babyface. He was preparing to go on tour and was using the same music director (MD) who worked on Benét's tour. The band and horn section were already contracted for the tour when I got a call to work with Babyface's horn section for a single BET network event. The call came in two hours prior to the gig. I grabbed my suit and made it to dressing room, where I learned the whole show just before going onstage.

The day that rehearsals for the Babyface tour started, the MD called me and told me to come to the rehearsal. The budget for the tour was set, but he wanted me to play. Production offered me a third of what

everyone else was making and told me I would have to share a hotel room. I took the gig nevertheless. That taught me another valuable lesson: Don't be afraid to take a step back so you can jump higher.

I became permanent part of the horn section with Monteiro (trumpet), Garrett Smith '99 (trombone), and for a time, Randy Ellis III (saxophone). Together we've had many amazing musical experiences. In 2006 the horn section got called to work with Christina Aguilera for her *Back to Basics* project. That was my introduction to working with pop megastars, celebrity parties, VIP rooms, million-dollar productions, first-class air travel, five-star hotels, packed arenas everywhere, hundreds of thousands of fans, TV appearances, DVDs, and an enormous paycheck. We traveled the world and I experienced it all through the notes of my saxophone. It was a time that I'll never forget.

Reality Check

We worked for Christina for almost two years, and that experience showed me firsthand how easy it is to lose your sense of reality. Being surrounded by fame, money, and adoring fans can make you start to believe that you are entitled to these things because you are part of the machine. But in truth, when the gig is over, you go back to your apartment and look for another job, while the celebrity goes home and continues to live life in the fast lane. Another lesson: A career is generally not made of one gig; it's an accumulation of jobs and experiences.

In 2008, our horn section got the call to back Whitney Houston. I arrived at the rehearsal to find "I Will Always Love You" on the music stand and got excited to play the famous sax solo in the song. I was 25-years old and saw a chance to show the world what I could do. After we ran the song and I'd improvised a solo, the MD took me aside and told me to learn the solo on the record. At the time, the lesson didn't sink in.

A couple of months later, we got called to do a TV appearance with Aretha Franklin. Her song "Respect" has a tenor sax solo at the end of the bridge and once more, I saw it as my chance to shine. Again, the MD took me aside and told me to learn the original solo. I kicked myself for not having a clearer

vision and serving the music. This time I got it: Understand history and classic songs. They are classics for a reason.

Later that year we got called to play with John Mayer and B.B. King at the "Grammy Nominations Concert Live!!" TV special. It was an all-star band with keyboardists Greg Phillinganes and Dave Delhomme '89, drummer John "JR" Robinson '75, and bassist Alex Al. There was only time for a camera-blocking rehearsal before the performance. Greg had sent us a recording of the song, so we transcribed the horn arrangement and got fully prepared for the show. During the camera blocking, people were on their feet cheering the horn section. It was a great opportunity for us to be part of such an all-star ensemble and to be recognized by the artists. It was a boost to our egos, our careers, and our future. The lesson: Breaks come when opportunity meets preparation.

We also had the opportunity to play with Diana Ross. It was a true orchestra gig with charts and all the doubles for me (including flute and baritone sax). There were dozens of musicians onstage playing classic arrangements of classic hit songs. I'll never forget Diana grabbing the microphone during the show to say, "Give it up for my orchestra!" It wasn't just a band; it was an orchestra of great importance to the show.

This Wasn't It

Later in 2009, the horn section auditioned for Michael Jackson's "This Is It Tour." We prepared for the audition in every way we could, from our arrangements to our two-steps to our look. We played with the band first. The MD loved it and asked us to come back and play for Michael. A few days later, we played a few tunes for Michael, who sat a couple of feet away from us. There was an almost magical atmosphere in the room. When we finished, Kenny Ortega, the show's director, took Michael outside for a talk. Kenny came back a few moments later and said that Michael wanted to hire the band but was apprehensive about having a horn section. Kenny wanted horns and told us that he would get back to us.

At the same time, we were being solicited to go on tour with the Jonas Brothers. We waited for Kenny to call us back, but we had to make a deci-



Miguel Gandelman

sion and decided to go with the Jonas Brothers. A couple of weeks later, Michael passed away. Between the gig with Diana and this episode, I learned that as a horn player, you have to understand your place in the big picture. Every gig calls for different details regardless of your talent.

Ultimately, we joined the Jonas Brothers at the peak of their success and played in stadiums and arenas across the globe for huge crowds. Again, there were private planes for production, band, and crew, thousands of fans outside every hotel, and social media informing the young fans all about us.

The Jonas camp was business-savvy, but we were the first musicians they'd hired outside their original band. It was a learning experience for both parties. As independent musicians, we had to advocate for ourselves. There were DVDs and reality TV shows being shot and extra performances added to the calendar last-minute without compensation. I can't fault the Brothers for wanting to capitalize on the opportunities being offered to them, but we had to learn our rights and fight for them. Lesson: Musicians need to fully understand the business and know how to negotiate on their own behalf.

In 2010 we got called to join The *Tonight Show* Band under the musical direction of Rickey Minor. The legacy of musicians who have been part of the *Tonight Show* history was daunting. For four years, I was blessed to play music going out to millions of homes every night. The whole experience was joyful and provided me with so many opportunities professionally and personally. That gig gave me opportunities to apply the lessons mentioned above and learn new ones.

In February, Jay Leno retired, and our horn section was invited to continue working with Rickey Minor at *American Idol*. I serve as a player as well as horn arranger and a programmer.

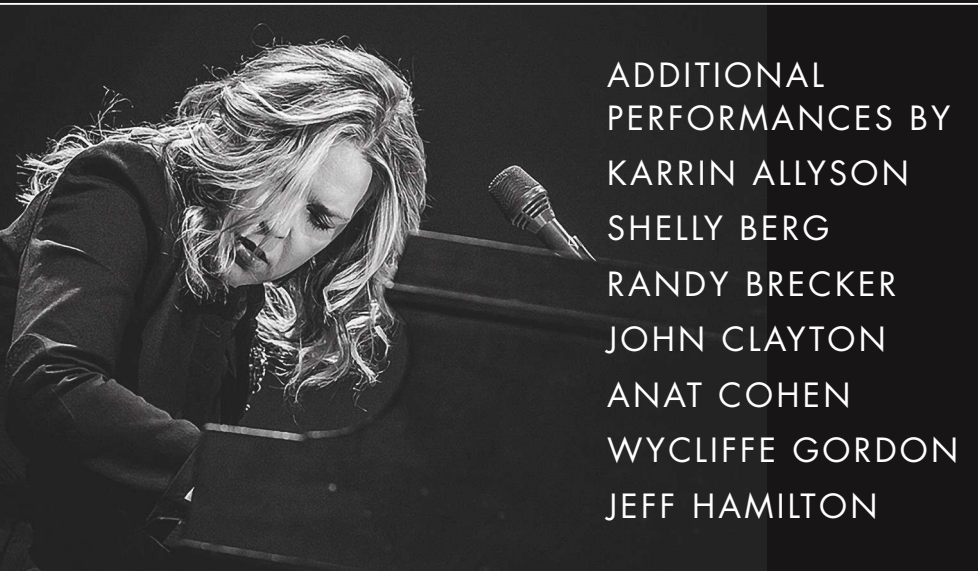
As I look to the future after a decade in the business, my plan is to remain teachable. There will always be lessons to learn.

Saxophonist Miguel Gandelman is the son of Brazilian saxophone star Leo Gandelman '79, and has played professionally since the age of seven.

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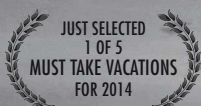
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