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Clay Cook '98: The Key Is Versatility

A TV Music Primer

Rethink Music

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

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Summer 2011

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BERKLEE BEANTOWN
JAZZ
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BERKLEE FEAT

Photos by Phil Farnsworth



Famed singer/songwriter Michael McDonald joined Berklee student musicians onstage to sing his hit "Takin' it to the Streets" at the May 6 commencement concert.



Joelle James paid tribute to Mavis Staples with a soulful rendition of "I Still Believe."



From the left: Michael McDonald, President Roger Brown, Mavis Staples, Chucho Valdés, and Kenny Garrett

Class of 2011 "Takin' it to the Streets"

On May 6 and 7, Berklee celebrated the annual rite of passage of another class leaving the college with students ready to make their way in the music industry. The 2011 graduating class, 908 strong, celebrated with the traditional commencement concert on the evening of May 6 followed by formal commencement exercises the next morning. Both events were held at the sprawling Agganis Arena at Boston University.

Berklee's Yo Team produced and directed the Friday night concert with some 80 student vocalists and instrumentalists in a tribute to this year's honorary doctorate recipients: gospel singer Mavis Staples, singer/songwriter Michael McDonald, Cuban jazz pianists Bebo and Chucho Valdés, and jazz saxophonist and composer Kenny Garrett. Digging into repertoire popularized by Mavis Staples as well as the Staples Singers, the students offered five gospel- and r&b-inflected songs. Standouts among them were "I Still Believe," a soul shouter handled masterfully by vocalist Joelle James, and the civil rights anthem "Eyes on the Prize," sung by Julia Easterlin. The latter was a solo performance in which Easterlin employed a loop station to build layers of vocal harmonies and percussive sounds on the spot.

Paying tribute to Chucho Valdés, 18 student musicians captured the tropical ambiance of Valdés's music with a razor-sharp horn section and an arsenal of percussion instruments

including güiro, shekere, timbales, and congas. Among the notable soloists were flutists Enrique "Kalani" Trinidad and Jeremy De Jesus, and pianist Dayramir Gonzalez. When Valdés appeared onstage to play piano on "Calzada del Carro" and "Dile A Catalina," the music reached a new level of excitement.

Composed of eight musicians, the Kenny Garrett Tribute band did justice to the angular melodies and forms of four Garrett originals. The up-tempo romp "For Openers" featured impressive two-horn work by alto saxophonist Hailey Niswanger and trumpeter David Neves. Tenor saxophonist Tom Wilson and pianist Takeshi Ohbayashi probed the introspective mood and dark harmonies of "Doc Tone's Short Speech." Throughout, the rhythm section of Shin Sakino (bass) and Mark Whitfield Jr. (drums) supplied the right energy and dynamic shading.

Songs by McDonald book-ended the concert. The curtain went up with "What a Fool Believes," spotlighting tenor Mario Jose (who hit all the high notes with ease). The group dug deeper into McDonald's Doobie Brothers and solo repertoire to end the show with Elliot Aguilar singing to the swamp-funk groove of "It Keeps You Runnin'." Mia Verdoorn applying her sultry alto to "Minute by Minute," and Emily Ebert giving an acoustic treatment to "I Keep Forgettin'." The crowd was electrified when McDonald came out and sat behind the keyboard for the final

number "Takin' It to the Streets." After a short gospel-tinged piano improvisation, McDonald segued into the song's familiar chordal intro. The sound of his unmistakable voice singing, "You don't know me, but I'm your brother," elicited a quick roar from the crowd and then a hush. Onstage, the horn section and background singers swayed performing their parts with ear-to-ear smiles throughout. The concert ended with all musicians and the honorees onstage for group bows to thunderous applause.

The next morning Agganis Arena was a sea of caps and gowns. Garrett gave the commencement address and challenged the new grads always to play music with the same curiosity, freshness, and spontaneity they possessed as beginners. Garrett related that his former boss Miles Davis once instructed him to "play like a beginner." "As you stand on the shoulders of our forefathers, try to raise the bar as high as you can," Garrett said. "Sometimes, that requires making sacrifices. You're up for the challenge. You're young, and you feel indestructible. Follow your gut, follow your heart, and follow your intuition. This is your story, and no one can write it but you."

Accepting his honorary degree, McDonald said, "To be among this graduating class, to see these kids, and to perform last night with such brilliant young musicians who have finesse beyond their years is one of the most inspirational moments



Jazz musician Kenny Garrett gave the commencement address.

of my entire career. I want to thank Berklee for inspiring me in a way that I think will last me the rest of my life."

Upon receiving her degree, Mavis Staples said, "Well, I finally made it to college! I'm so deeply honored, and I sit here in awe of these smiling, beautiful faces. I know the world is waiting for you, and you're ready to go out and bring the joy of music to the world."

Chucho Valdés accepted his own degree as well as one for his father, Bebo Valdés—92 years old—who was unable to make the trip from Spain to Boston. Chucho offered his remarks to the crowd in Spanish and ended by expressing his happiness and deep gratitude for the day's honor.

Of the class of 2011, female graduates made up 31 percent of the total. International students from 58 countries accounted for 34 percent. American students hailed from 43 states. The top three majors this year were professional music, performance, and music business/management. The graduates left the ceremony ready to take it to the streets of the music industry.

Boston Green Lights Campus Expansion

Construction is slated to begin this fall

by Allen Bush

Some positive changes are coming to the campus and the city. The Boston Redevelopment Authority has approved Berklee College of Music's institutional master plan to develop three parcels of land along Massachusetts Avenue that will add 500,000 square feet of classroom, performance, administrative, student life, and dorm space for 800 students. Construction for one of the projects will begin this fall.

The three parcels are 168, 161-171, and 130-136 Massachusetts Avenue. The latter is at the corner of Boylston Street, the current location of the Berklee Performance Center. Referred to as the Berklee Crossroads Project, the site will undergo the most dramatic changes when it's fully developed as a 24-story tower featuring a new, state-of-the-art performance center. The building was originally designed to be 29 stories tall, but neighborhood residents requested that the college reduce the building's height. That goal was accomplished with the acquisition of other properties.

The projects will add housing for a total of 800 students, complying with the request of Boston Mayor Thomas Menino that local colleges and universities move more students into on-campus housing to free up rental apartments for neighborhood residents.

The first construction project scheduled is 168 Massachusetts Avenue, at a projected cost of \$100 million. The building on the site will be razed to create a 16-story, 155,000-square-foot mixed-use building with floor-to-ceiling windows on the bottom floors illumi-

nating student life and music for passersby.

Construction is scheduled to commence in the fall of 2011, and the finished building will open for the 2013 fall semester. The new building will also house additional dorm rooms with approximately 370 beds, a two-story dining hall, and student performance venue with seating for 400. A music technology center with recording studios will be developed below grade. Practice and ensemble rooms and student lounges will occupy the upper floors. The structure will also include retail space on Massachusetts Avenue.

"Developing these projects promises to be the most exciting event in my tenure at the college," says President Roger H. Brown. "With all the new living space, we'll be able to house our entire entering class. And with all that it has to offer, 168 Massachusetts Avenue is going to be an important addition to the fabric of the neighborhood. I really appreciate all the hard work the Boston Redevelopment Authority task force devoted to this project."

William Rawn Associates, Architects Inc., the firm that created the design, is responsible for several award-winning performing arts and college campus buildings, including the Seiji Ozawa Hall at Tanglewood, the Williams College '62 Center for Theatre and Dance, the new Cambridge Public Library, and a pair of buildings on the Northeastern University campus.

Allen Bush is Berklee's director of media relations

William Rawn Associates Architects Inc.



An architectural rendering of the proposed 168 Massachusetts Avenue building as viewed from Boylston Street



A view of the future Massachusetts Avenue streetscape seen from the direction of Symphony Hall

D.S. al Fine

Phil Farnsworth



Scholarship recipient Peter Flom (left) jams with trustee Dean Goodermote

Berklee Trustee Dean Goodermote and his wife, Dianne Arnold, presented the Goodermote Family Scholarship to Peter Flom, a Berklee student. Flom is a guitarist from Fargo, ND, and a dual major in the MP&E and performance. After receiving the award, Flom per-

formed at Café 939's Executive Session with Goodermote's band House Red. The Goodermote family established the scholarship to assist upper-semester students who need financial assistance to finish their Berklee studies.

Tribute to a Legend

Sean Hafferty



Saxophonist Wayne Shorter sits in during a musical tribute at the BPC.

Jazz great Wayne Shorter blew away the BPC audience and his fellow musicians at the Berklee Global Jazz Institute's First Anniversary Concert on April 25. Shorter sat in during a tribute to his distinguished musical career with the institute's artistic director Danilo Pérez; institute faculty members Joe Lovano, Terri Lyne Carrington, John Patitucci, and David Gilmore; and institute students. The concert kicked off Berklee's Global Jazz Summit for Humanity and

Peace, which included a master class with Shorter, Pérez, and Patitucci at the Boston Public Library, and a film presentation and discussion with Shorter at the Boston Museum of Fine Arts. Shorter's visit was supported by NEA Jazz Masters Live, a program of the National Endowment for the Arts in partnership with Arts Midwest that celebrates the living legends who have made exceptional contributions to the advancement of jazz.

17th Annual
ENCORE GALA
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A Benefit for the **Berklee City Music Program**
Saturday, October 15, 2011
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Ambassadors Make Connections

By Matthew Truss

Inaugurated in 2008, Berklee's Ambassador of Artistry in Education Program offers students opportunities to work with top artists. Ambassadors strive to create new learning environments that students might not encounter in academic or professional settings. Keyboardist, composer, and producer Patrice Rushen was Berklee's first musical ambassador. This September, Nona Hendryx will come aboard as the latest addition to the program.

"We look to match unique artists with opportunities within the college," says Lawrence Simpson, Berklee's provost. "We want artists who can work across the college's four academic divisions so that they will have a broad reach within our community."

As the first ambassador, Rushen helped to shape the program to offer faculty members unique learning opportunities and introduce extracurricular learning models that enrich the student experience. Working with Assistant Professor of Composition Francisco Noya and Melissa Howe, the chair of Berklee's String Department, Rushen introduced her orchestral compositions and arrangements to the students of the Berklee Contemporary Symphony Orchestra (BCSO) to help develop their sense of nuance and large ensemble playing. In the 2010 and 2011 spring concerts, the BCSO played works that Rushen had penned that add a rhythm section and a solo vocalist to the orchestral palette.

Rushen also worked with Darla Hanley, the dean of the Professional Education Division, and Cecil Adderley, the chair of music education, to create a 2010 symposium that offered a multicultural perspective on music education and featured local and international students. This year's symposium examined strategies for different types of learners and those with disabilities. Additionally, Rushen has connected the college with her industry peers Lee Ritenour, Melvin Davis, Will Kennedy, and Karen Briggs for residencies in specific departments.

Nona Hendryx will join students and faculty this fall to develop the "Rock Family Tree," an interac-



Patrice Rushen rehearses the Berklee Contemporary Symphony Orchestra.

tive teaching tool. The tree features biographical information, photos, sound clips, and socioeconomic and historical information to depict how blues, funk, rock, soul, and pop grew and migrated to the Northeast and West. Hendryx will also work with the Electronic Production and Design Department and with students and faculty members Terri Lyne Carrington, Rebecca Perricone, and Amy Merrill to create a musical theater project honoring the life and music of a 20th-century musical icon.

The program will continue to bring the highest-caliber musicians and artists from around the world to work with students and faculty to create new interdisciplinary projects. There is no set term for ambassadors, so ambassadors may extend their terms' original end dates.

"The ambassadors program is one of those wonderful things that emerged organically from unspoken student needs," Simpson says. "It connects them with the graciousness, wisdom, grit, and soulfulness of great artists."

Matthew Truss is the Assistant Director of Faculty Development Programming

Mark O'Connor String Camp Comes to Berklee



From the left: Mark O'Connor, Sarah Chaffee, Keizo Yoshioka, Nathaniel Smith, and Associate Professor Eugene Friesen. During a BPC concert July 1, Yoshioka was given the Daniel Pearl Memorial Cello. Each year the cello is loaned to a student of the Mark O'Connor string camps to honor the memory of the late Wall Street Journal reporter Daniel Pearl. Chaffee was the recipient of the cello last year.

Multiple Grammy Award-winning violinist Mark O'Connor teamed up with Berklee to offer the Mark O'Connor-Berklee String Program that ran June 27 through July 1. For years, O'Connor has hosted summer camps in Tennessee. And at the invitation of Matt Glaser, the artistic director of Berklee's American Roots Music Program, and some behind the scenes work by Melissa Howe, Rob Rose, and others, arrangements were made to offer the camp on the Berklee campus.

The weeklong event had something for everyone: instruction for players of all levels—from beginners to advanced—and classes for professional musicians and training for teachers. O'Connor hosted a concluding concert in the Berklee Performance Center on July 1 that featured faculty as well as student performers.

String Department Chair Melissa Howe served as the director for the program. "This was a great match," Howe says. "The philosophy of Mark's camp is very similar to what we do in Berklee's String Department. We offer top-quality string instruction in many styles without the walls that have divided these styles in the past."

A range of instructors, including Berklee string faculty members Eugene Friesen, Matt Glaser, Melissa Howe, Mimi Rabson, David Hollender, and Rob Thomas, offered tutelage in a variety of styles. Guest instructors included Rachel Barton (classical violin), Daniel Carwile (Texas fiddler), Tracy Silverman (electric-rock violin),



From the left: Matt Glaser, Mark O'Connor, and Melissa Howe

Daniel Bernard Roumain (hip-hop violin), Nat Smith (cello), and more.

The program attracted string players from 30 states and 13 foreign countries. "They all came for different reasons," Howe says. "Teenagers came to try playing something different. Some classical players attended to stretch beyond what they normally play."

Glaser has fostered past collaboration between Berklee and O'Connor; he has known O'Connor since both were teenagers. "When I was 17, I played at the Vancouver Folk Music Festival and heard about this amazing 13-year-old fiddler living in Mountainlake Terrace, Washington," Glaser says. "I called his mother, and she invited me for a visit. Mark took out his fiddle and played variations on [the folk song] 'The Cuckoo's Nest' for a half-hour. I'll never forget that." The two have known each other for 42 years, and Glaser has taught at all of Mark's summer camps over the past 18 years.

"Mark was very pleased with how the program went," Howe says. Plans are under way to make this a permanent summer event at Berklee."

GLOBAL GROOVE

By Jason Camelio,
Director of International Programs

Music is a gift that many in the Berklee community continually seek to share and from which we draw inspiration. We do so through the simple acts, such as saying, "Hey, check out this artist," by working with young musicians as educators, or by getting onstage with a group of inspired artists to perform for a receptive audience.

Sometimes we share this gift by supporting one another and by taking a seat in the audience ourselves. The giving and taking of music is like a naturally replenishing resource. Below are a few snapshots that chronicle how members of the Berklee community have been sharing music around the world.



From the left: Trombonist Jason Camelio, saxophonist Jim Odgren, bassist Rodrigo Tenjo '05 of Escuela de Música Moderna, Audio y Tecnología in Bogotá, Colombia, drummer Kilian Heitzler from the International Music College Freiburg, and Larry Baione, chair of Berklee's of Guitar Department played at a jam session during BIN Faculty Development Week.



Assistant Vice President for International Programs Greg Badolato (left) and Berklee alumnus and festival producer Joey Sala present violinist Paola Maria Vazquez with a full-tuition scholarship to Berklee during the Puerto Rico Heineken Jazz Festival 2011.



Berklee's Vice President for Global Initiatives Guillermo Cisneros addresses the 2011 Berklee International Network (BIN) Faculty Development Week attendees at the opening ceremony at the Boston campus.



Berklee's International Programs staff presented a series of lectures and workshops at the Puerto Rico Heineken Jazz Festival 2011. Professor Jim Kelly (guitar) and staff member Jim Odgren (saxophone) joined a student ensemble onstage for the final concert of the program.



Students at the South Island School in Hong Kong pose with saxophonist Callum MacKenzie '11, drummer Nate Wong '11, and guitarist Lee Dynes '12 and after their group the Jazz Tellers presented a clinic. The group's recent tour began in the United States and ended in Shenzhen, China. Visit www.jazztellers.com.

Berklee International Auditions, Interviews, and Events Calendar

August 1–5
Berklee in Los Angeles
Educational program, auditions and interviews
Academy of Music at Hamilton High School, Culver City, CA

October 17–22
Berklee in Belgrade
Educational program, auditions and interviews
Belgrade, Serbia

October 24–28
Educational program, auditions and interviews
Philippou Nakas Conservatory
Athens, Greece

October 24–28
Educational program, auditions and interviews, alumni event
Seoul Jazz Academy
Seoul, Korea

October 31–November 6
Auditions and interviews
Beijing and Shanghai, China

November 7–11
Auditions and interviews
L'Aula de Música Moderna i Jazz
Barcelona, Spain

November 7–11
Auditions and interviews
Instituto de Música Contemporánea
Universidad San Francisco de Quito
Quito, Ecuador

November 7–11
Auditions and interviews
Conservatório Souza Lima
Sao Paulo, Brazil

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

FACULTY NOTES

Compiled by April Buscher '12



Bill Gallery

Bill Banfield



Sheldon Mirowitz



Phil Farnsworth

Felice Pomeranz

Professor of Liberal Arts **Bill Banfield** was part of the 2011 Pulitzer Prize selection committee for music. Banfield and the four other committee members selected Chinese composer Zhou Long for the prize for his music to the opera *Madame White Snake*, which Opera Boston premiered in 2010.

Harmony Professor **Kristine Adams** released *Sing Your Way through Theory: A Music Theory Workbook for the Contemporary Singer*, published by Gerard and Sarzin Publishing Co.

Voice Professor **Gabrielle Goodman** released her new album *Songs from the Book*. The album is a compilation of soulful r&b and gospel songs from Goodman's book *Vocal Improvisation*.

Associate Professor of Professional Music **Kevin McCluskey** produced the annual Jazz Revelations Records CD *Octave*. McCluskey also traveled to Colombia to present workshops.

Piano Professor **Laszlo Gardony** released his album *Signature Time*. The disc features Associate Professor of Voice **Stan Strickland**, Associate Professor of Bass **John Lockwood**, and Assistant Chair of Percussion **Yoron Israel**.

Chair of Music Therapy **Suzanne Hanser** published the article "Home-Based Music Strategies with Individuals Who Have Dementia and Their Family Caregivers" in the spring issue of the *Journal of Music Therapy*. Hanser was also a visiting instructor for the Harvard Medical School continuing education course

"Building Resilience." Additionally, Hanser delivered a keynote address for the "Music, Emotion, and Health" research symposium in Oslo, Norway.

Assistant Chair of Film Scoring **Alison Plante** scored the feature-length documentary *American Meat*.

Liberal Arts Professor **Peter Gardner** published an article on cultural differences in verbal communication styles in the book *Tips for Teaching Culture: A Practical Approach to Intercultural Communications*.

Ensemble Professor **Dave Hollender** penned the book *Beyond Bluegrass Banjo* for Berklee Press.

Associate Professor of Voice **Janice Pendarvis** has been touring with the O'Jays since 2010 and more recently worked with producer Tony Visconti. Additionally, Pendarvis sang with 2011 Rock and Roll Hall of Fame Inductees Neil Diamond, Dr. John, Leon Russell, and Darlene Love at the March 20 induction ceremony. She also sang with Timeless Voices aboard the Royal Caribbean cruise ship during the Tom Joyner Foundation Fantastic Voyage in March.

Vocal Professor **Mili Bermejo** and String Department Associate Professor **Eugene Friesen** collaborated on the CD *Love Songs of the Americas*, which was released this spring. The project was funded by a Berklee recording grant and enlisted the talents of faculty and students performing with the Berklee Jazz/World String Orchestra.

Film Scoring Professor **Sheldon Mirowitz** wrote scores for the film *McGowan* for PBS, and for *Undiscovered Worlds*, the kickoff show for the Hayden Planetarium at the Museum of Science. Mirowitz scored the HBO film *Raising Renee*, which received its premiere at the Independent Film Festival Boston in May and won the Audience Award. He also performed at the "Sounds of Silents" film festival at Coolidge Corner Theatre with students who cowrote a score for the silent film *It*.

Music Business and Management Associate Professor **Pam Kerensky** played bass on the track "Sunny Day" with Cambridge-based blues/rock band Caged Heat on the new Twisted Rico compilation titled *The Scandalous Years*.

Ensemble Professor **Walter Beasley** performed at the 2011 Playboy Jazz Festival at the famed Hollywood Bowl with the group Harmony 3, featuring Beasley and Ronnie Laws on saxophone and guitarist Stanley Jordan.

Liberal Arts Professor **Fred Bouchard** wrote a column in *DownBeat* magazine on Tom Everett's years directing Harvard University's bands as well as several reviews in the *New York City Jazz Record* and the *Boston Musical Intelligencer*. Additionally, Bouchard penned the liner notes for a Cedar Walton Quintet recording and made a cameo appearance in Bret Primack's *Importance of Jazz Education* video shot during Jazz Education Network conference in New Orleans.

Associate Professor **Felice Pomeranz** was recently named chair of the board of directors of the American Harp Society.

Guitar Professor **Dan Bowden** released the new album *No Better Time Than Now*, which features a mix of blues, gospel, and roots-inspired original music. Fellow faculty members **Ed Lucie**, **Alizon Lissance**, and **Casey Scheuerell** are featured on bass, keyboards, and drums, respectively, and Lucie contributed two compositions.

Ensemble Professor **Ken Zambello** arranged "Hedwig's Theme" by film composer John Williams and "Shoulder to Shoulder" by Carly Simon for the band and chorus of the L.D. Batchelder School in North Reading, MA. Zambello accompanied the chorus on piano for its performance of "Shoulder to Shoulder."

Professor of Strings **John McGann** performed at Cleveland's Severance Hall with the group Wayfaring Strangers, and at Tanglewood in Lenox, MA, with Classical Tangent.

Dean of Professional Education Division **Darla J. Hanley** was elected to the National Jazz Education Network Board of Directors. Her term will run from 2011 to 2014.

Assistant Professor of Harmony **Hey Rim Jeon** was featured in a biographical documentary on the Korean Broadcasting System, Korea's National television network. The documentary chronicled Jeon's experiences and aspirations as Berklee's first Korean faculty member and can

Claudio Ragazzi

Ready for Whatever Comes Next

By Adam Renn Olenn

Phil Farnsworth



Associate Professor Claudio Ragazzi



Suzanna Sifter

be viewed with English subtitles at www.jazzjeon.com.

Piano Professor **Suzanna Sifter** penned the book, *Berklee Jazz Keyboard Harmony: Using Upper Structure Triads* that was published in May by Berklee Press.

Associate Professor of Piano **Greg Wardson** collaborated with Mifflin Lowe on a work entitled *Beasts by the Bunches*. An original suite for voice and orchestra with lyrics by Lowe and with music by Lowe and Wardson, the piece will be performed by Lowe and the Missouri Symphony Orchestra this summer.

Guitar Professor **Jim Kelly** released the new CD *Would Be Soundtracks*, recorded at the college and funded through a faculty grant. The disc features Kelly's original pieces for solo acoustic guitar.

Associate Professor of Songwriting **John Stevens** taught at the June 18 New York Songwriting Day 2011, part of the Tony Conniff Songwriter's Workshop series. Stevens gave a presentation on the songs of John Lennon and joined fellow presenters Eric Beall '84, Alex Forbes, Steve Tarshis, and Tony Conniff on a panel critiquing songs by workshop attendees.

Professor **Tiger Okoshi** played trumpet on the new recording *Sweet Thunder* by alumnus Delfeayo Marsalis '89. Also featured were alumni Mark Gross '88, Victor "Red" Atkins '90, and Branford Marsalis '80.

Since graduating from Berklee in 1984, Associate Professor Claudio Ragazzi has been busy scoring films such as *Next Stop Wonderland*, *The Blue Diner*, and *Something's Gotta Give* as well as television programs on Discovery Channel, National Geographic, Telemundo, PBS, and composing music for the Boston Ballet. He has played guitar with artists such as Yo-Yo Ma, Randy Brecker, and Joe Lovano in legendary venues like Carnegie Hall, and the Blue Note. Last fall, he returned to the college, this time on the other side of the desk to share his considerable experience with Berklee's film-scoring students.

Writing and playing have always gone hand in hand for Argentinean-born guitarist and composer Ragazzi. "I started playing guitar when I was nine, and every time I learned something new on the guitar, I would write a little piece using that."

His love of composition and his far-flung musical tastes made the eclectic environment he found at Berklee a natural fit. "In Argentina I'd been playing with [bandoneonist] Rodolfo Mederos, mixing tango with jazz- and rock. And Gary Burton was coming from Berklee to collaborate with [Argentinian composer and bandoneonist] Astor Piazzolla."

Ragazzi's film-scoring career wasn't planned but grew serendipitously. "When I came to Berklee," he says, "I wasn't aware that film scoring was going to be my career." He was performing regularly around Boston when a friend asked him to write a theme song for a local television show. That gig led to another, and Ragazzi soon became known to Boston's community of television editors and producers. He began writing themes and scoring documentaries and public television programming.

"The great thing about composing for film and ballet is that it's so eclectic musically, and you're collaborating with other types of artists. As musicians, it's easy for us to only focus on 'how fast' or 'what scale' and lose sight of the story behind what we're writing. The first thing you have to ask yourself is 'What's the story? What am I trying to say here?'"

For years, Ragazzi has kept his writing and playing in balance, and he happily added teaching to this juggling act. "I've been lucky to combine things that I like. In [the Film Scoring Department], the combination of technology with business is very strong. One thing I really like about Berklee is that the college has always got one foot in academia and one foot on the street. The message is clear: we're teaching students how to do this in the real world."

One of the unique aspects of Berklee is that students from very different backgrounds mingle together in classes. "You can get a graduate from a Russian conservatory in the same class with someone just out of high school," Ragazzi says. "Without making students feel more or less than one another, I subtly encourage groups of mentors within the classroom."

Ragazzi says he got that idea from his daughter's early years in Montessori school. "Little children learn how to speak faster when they're talking to other kids than when they're trying to copy their parents. So while I create lesson plans, I know it's important to let other people shine and learn from each other. The best thing is when a student who is struggling comes up with a great idea that the whole class responds to. A teacher has to remember to leave space for surprises."

In addition to his teaching load, Ragazzi remains quite active with outside projects. He recently

returned from a series of concerts in collaboration with Argentinean classical composer Osvaldo Golijov. "It was a really neat show," Ragazzi says. "My trio played some jazzy Argentinian folkloric music in the first half, then the orchestra played [Golijov's] *Ayre* in the second half with soprano Dawn Upshaw."

Ragazzi also recently scored *The Last Mountain*, a documentary selected for the Sundance and Full Frame Documentary film festivals (www.thelastmountainmovie.com/theatres), and composed the music for *To Catch a Dollar*, a documentary about Nobel Peace Prize-winning economist Muhammad Yunus and his innovative microfinancing programs. When we spoke, he was wrapping up the last few episodes of *Postcards from Buster*, a recurring part of the award-winning PBS animated series *Arthur* (www.pbskids.org/buster/songs/index.html).

"Sometimes deadlines are your best friends," Ragazzi says. "There's something about the rush you get when someone says, 'We need it tomorrow.' It's like performing. If you don't have that nervous energy before a performance, you should probably be doing something else. That rush is what people respond to. I think that it's part of the natural sympathy we feel when we see another person who's in trouble."

The rush notwithstanding, Ragazzi is ready to handle whatever comes next. "There are no rules, but you have to be ready to do what the situation calls for. You don't necessarily need to be an expert on everything, but you need to at least be aware of the different techniques available to you." With a lifetime of eclectic experimentation, it's safe to assume that Ragazzi understands what's available.

Celebrating a Giant Step

By Danielle Dreilinger

It seemed like a tall order. But thanks to the Berklee community, the college has met—and exceeded—its ambitious \$50 million goal for Giant Steps, its first-ever capital campaign. As of May 31, Berklee has raised \$54.5 million.

At an official campaign celebration in Boston on June 12, the college thanked major donors and featured performances by many student and alumni musicians. “It feels like we’ve crossed this amazing threshold,” Berklee President Roger H. Brown told the crowd.

When the college began to consider a capital campaign, feasibility consultants recommended a goal of \$25 million to \$30 million. Judging that number too low, the board of trustees decided in 2006 to raise the goal to \$40 million—and then raised it again to \$50 million. Despite the plummeting economy, the hard-working committee and staff—and dedicated donors—kept the campaign on target every year.

Campaign success stories included receiving the largest single gift ever in the college’s history as well as the largest gifts ever from alumni, faculty, staff, and parents. Giant Steps drew the highest level of alumni giving ever, and 100 percent participation from the board of trustees and the presidential advisory council.

Senior Vice President for Institutional Advancement Debbie Bieri, said, “Thanks to the efforts of President Roger Brown; the board of trustees; and a committed team of major gift officers, grant writers, researchers, Berklee Fund staff members, as well as faculty, staff, and students, the college was able to achieve its objectives and immediately put that money to work funding scholarships, facilities, and innovative programs.”



Among the many ensembles that performed at A Giant Steps Celebration was the Berklee Global Jazz Institute Ensemble. Pictured above are the ensemble’s saxophonist Tom Wilson and bassist Shin Sakaino.

“Having been part of this community for several terms as a trustee, I had been impressed with the programs and the students,” said Giant Steps Campaign Cochair Mike Dreese. “But I knew there was so much more we could do if we had the resources. We needed new facilities, and funds that would allow us to design creative programs and scholarships to help the most deserving students. Giant Steps helped us move toward our vision of being the world’s leading institute of contemporary music.”

Thanks to the campaign, improvements are noticeable college-wide. Here are a handful of areas worth noting. Café 939, the college’s newest concert venue, has become a learning lab for music-business students and a state-of-the-art showcase for up-and-coming buzz acts, including bands such as Berklee’s own Karmin.

Second is the new building at 7 Haviland Street, which has given the Music Education, Music Therapy, Music Business/Management, and Liberal Arts departments a proper home. The space also features Freddie’s Café (a popular new student gathering spot) and showcases items from the Africana Studies archives, including the Pat Patrick Collection.

Third, the college has upheld its role as the premier center for jazz education through the Berklee Global Jazz Institute. This focused area of study has attracted some of the finest young players in the world. The institute offers them unique classes, and opportunities to work in depth with jazz greats. It has also gotten them on the road and playing in festival performances in the United States and abroad. As well, it has taught students that as musi-



Giant Steps Campaign cochair John Connaughton and his wife Stephanie



Giant Steps Campaign cochair Mike Dreese and wife Laura

cians, they have a responsibility to improve the world in which they live.

Fourth, the American Roots Music Program takes the college’s strengths in old-time, bluegrass, blues, and other indigenous genres and puts a Berklee spin on them, allowing students to explore and build on established traditions.

Fifth, Berklee Valencia—the college’s first international campus with graduate programs—would be impossible without Giant Steps. This summer our new facility opened its doors to students from across the Mediterranean basin.

Giant Steps for Giant Talent

A Letter from President Roger H. Brown



President Brown and his wife Linda Mason followed the instructions of Associate Professor Thaddeus Hogarth as he led the entire audience at the campaign celebration in a mass harmonica rendition of the jazz standard "All Blues."

Sixth, the Newbury Comics Faculty Fellowship promotes outside-the-box growth that brings new ideas and approaches into the classroom. For instance, Professor Neil Leonard used a Newbury Comics Faculty Fellowship to explore the role of sound in robotics, video, and architecture. Leonard has since developed an InterArts Ensemble that has brought two student groups to Cuba, with more trips planned.

Seventh, Giant Steps funds are bringing more and more talented students to the Berklee City Music Program, which brings creative and academic opportunities to underserved youth. The funding has expanded the program to benefit youths from other cities across the country.

Finally, since Giant Steps began, the college has increased its annual financial aid support from \$11 million to \$28 million. Our increased ability to offer scholarships has been crucial

to maintaining enrollment in tough economic times. Contributions have also helped Berklee to upgrade studios, lengthen practice room hours, and make a host of other improvements in student life at Berklee.

"The impact of the dollars is totally awe-inspiring," says John Connaughton, the campaign's cochair. "This was more than a Giant Step for Berklee; it was a game changer."

"Joseph Campbell said that money is congealed energy," President Roger Brown notes. "What this campaign shows us, at its heart, is how much energy and power we really do have."

Where will the college leap from here? No matter what the next goal is, thanks to the generosity of many people, Berklee will pursue it on solid footing.

Danielle Dreilinger is a writer and editor in Berklee's Communications Department.

The John Coltrane song "Giant Steps" is a proving ground for any serious jazz musician—to be able to play that song at fast tempos, in different keys. I believe that our Giant Steps capital campaign is the proving ground for institutions like ours—institutions that aspire to be world class, that intend to fulfill their dreams. We've never been short on dreams. But we haven't always had the resources to realize them. Now, for the first time, we're beginning to see the amazing things that are possible when those dreams are backed up by committed philanthropy.

I think most of us would agree that the seminal figure in the musical history of the United States is Louis Armstrong. He was the grandson of slaves and the son of a prostitute. He grew up impoverished in New Orleans. He spent a lot of time at the New Orleans Home for Colored Waifs, a juvenile detention center. He caught a break when he met the Karnofsky family—Lithuanian immigrants who owned a dry-goods store and who hired young Armstrong to deliver orders for them.

One day the Karnofskys were out riding with Armstrong making a delivery. He saw a cornet in a pawn shop window and felt an amazing desire to have that cornet. The Karnofskys bought it for him. And the rest, as they say, is history. In this case, the rest is the history of jazz.

I would hope that Berklee might have that kind of impact on an individual. And if we're blessed, maybe we could have that kind of impact on art and music.

You, all the contributors to our Giant Steps campaign, have more in common with the Karnofskys than you realize. Just a few years ago, a young woman in Portland, Oregon, the daughter of a single mother, was working as a temporary employee in a telemarketing firm and playing music at night. One of her bandmates said, "You're quite good. You should audition for Berklee." We auditioned at 50 places around the

world—we come to young artists, we don't make them come to us. But she canceled that first audition. She lost her nerve and was a no-show. Her bandmates insisted. They said, "You have to do this."

She scheduled a second audition several months later, and this time she showed up. We auditioned her and gave her a full scholarship. This year, Esperanza Spalding won the Grammy for best new artist, the first time in history that a jazz artist has won that honor.

Our alumni have received 205 Grammys, more than 50 Latin Grammys, and several Tony Awards and Emmys. Our students, faculty, and staff have won Fulbright scholarships, Guggenheim fellowships, a MacArthur Foundation "genius grant," and more. It's incredibly impressive what these young people do. Just this spring, our a cappella ensemble Pitch Slapped won first place in the International Championship of Collegiate A Cappella. A young blind student named Wayne Percy just won second place in the International Trumpet Guild competition. A band of Berklee City Music Program high-school students, ages 14 to 17, performed at the TED conference. They opened for Bill Gates, among others.

Berklee students are distinguishing themselves in all sorts of ways. Our role is to help make these dreams possible through the programs we support and especially the scholarships we offer the next generation of Louis Armstrongs and Esperanza Spaldings. We can make opportunities available to young people who have no idea how deep their talent is or how far-reaching their impact will be. We are carrying on the great tradition of the Karnofsky family, and we're doing it around the world. Thank you so much for helping us to become the college we are destined to be: the incubator of the next wave of great contributors to music.

—Roger H. Brown

The Key Is



Versatility

By Mark Small '73

Clay Cook was seemingly destined to make his mark in the music business. During his Berklee years, he and two guys in the dorm room across the hall began to write and record songs together.

One of those guys was John Mayer '98, and a handful of the early songs cowritten with Cook ended up on Mayer's platinum-selling albums. Additionally, one of the masters engineered and mixed in the dorm room by Matt Mangano '00 (the third member of the trio) appeared on Mayer's 1999 EP *Inside Wants Out*.

After leaving Berklee, Cook returned to his native Georgia and spent the next several years touring and recording with the Marshall Tucker Band, Sugarland, and local artists before joining the Zac Brown Band (ZBB) in 2009. Brown tapped Cook for his musical versatility. Cook has rock-solid chops on guitar, keyboards, mandolin, and steel guitar, sings soaring harmonies, and has great ideas for song arrangements. Cook jumped aboard while the band was gaining momentum. At the time, the song "Chicken Fried" from ZBB's first Atlantic album *The Foundation* had topped *Billboard* magazine's Hot Country Songs chart. At that point, the group's success was hardly ensured, but Cook sensed that joining the band was the right move.

During an interview at the band's Atlanta headquarters, Cook recalled the humble early days touring the country with Brown's crew of 12 and a dog. Since then things have grown considerably. "Now we're 70 people—and a dog," Cook says with his trademark wry smile. This summer ZBB extended its reach beyond North America with July appearances in England.

The Foundation yielded four additional hit singles before the band released its 2010 follow-up album *You Get What You Give*. Celebrity vocalists Alan Jackson and Jimmy Buffett made cameo appearances on the singles "As She's Walking Away" and "Knee Deep," respectively. The video for another single, "Colder Weather," was nominated in two Country Music Television (CMT) award categories. On the June 8 broadcast, the band won in the CMT Performance of the Year category for its rendition of "Margaritaville" with Jimmy Buffett.

Cook's instrumental and vocal finesse are readily apparent on *You Get What You Give*. His acoustic piano parts range from poignant on "Colder Weather" to rollicking on "I Play the Road," where he channels Chuck Leavell, the virtuosic Rolling Stones and Allman Brothers Band pianist. Cook shines on the Hammond B3 on several songs, but especially in his rhythmic solo on the calypso-flavored "Settle Me Down." His airy steel-guitar lines tug the heartstrings on the bittersweet country ballad "Cold Hearted" and his mandolin stokes the rhythm of the tongue-in-cheek bluegrass barnburner "Whiskey's Gone."

But first and foremost, Cook is a guitarist. Opening a recent ZBB show at the packed 20,000-seat Nationwide Arena in Columbus, Ohio, Cook stood at center stage with a white Strat playing the funky rhythm guitar intro to "Keep Me in Mind." Later, he displayed both virtuosity and showmanship during his rocked-out, unaccompanied guitar solo spotlight in "Who Knows." Standing on the runway playing alternately to both sides of the arena, he invited the thronging fans on opposing sides to demonstrate who could applaud louder as the licks got faster. Throughout the two-hour show, the audience was on its feet singing the lyrics to virtually every song. With a growing list of radio hits and show-stopping covers such as "The Devil Went Down to Georgia" that must be part of every show, the band now plays long sets to include everything fans expect and to introduce new material.

A Stone Mountain, Georgia, native, Cook has clearly found his hoped-for niche since he left Berklee. ZBB has won numerous awards, including two Grammys, and has become a staple on country radio. There's a bit of irony to the group's radio success. While the band has gained a huge following through its radio hits, its stylistic boundaries include lots of territory outside the country-radio format. Forays into southern rock, reggae, bluegrass, folksy ballads, and blues have gained the band many die-hard fans that enthusiastically follow the group wherever the music goes. For Cook, it's the musical journey of a lifetime.

With a range of musical styles and instruments in his bag of tricks, Clay Cook '98 has found a home for his multifaceted talents in the Zac Brown Band.

Photos by Sheffield Leithart



What was your entrée into music?

Just by proximity, there's always been music in my life. I remember from childhood, my mother singing harmony to the songs on the radio. So I picked up the ability to sing and pick out a harmony at a young age. My uncle, my mom's brother [Doug Gray], is the lead singer for the Marshall Tucker Band. Another thing: my stepfather owned a music store. I showed interest in guitar, and by eight, I was taking a lesson every Saturday. My instructor, Joe Carpenter, was a fantastic teacher. He taught mainly the Spanish guitar style, but he also taught jazz standards as well as songs by the Eagles, Buddy Holly, and the Ventures. He taught me reading and music theory and trained my ears. In later years, he taught me mandolin and a bit about pedal-steel guitar.

What prompted your decision to enroll at Berklee?

I was actually torn with my decision because I didn't know if I was going to be a drummer or a guitarist. It was between Berklee and the University of Georgia—where I could have gotten a full ride. I was also considering joining the Marine Corps marching band as a drummer with the possibility of doubling as a guitarist in the jazz band. Then I took a trip to Boston and not only did I fall in love with Berklee after taking the tour but also I fell in love with the city. Boston is still one of the top three cities for me. If I had to leave Atlanta, I would move to Boston or Austin.

What was the focus of your studies?

You don't get to declare a major very early. But I was in MP&E for a semester, and then switched over to professional music because I would be able to take some drum courses. I ended up being in the gospel choir and Overjoyed, the smaller version of the gospel choir. So I started really singing at Berklee. I'd never worked on it before; it just came naturally to me. I was in a couple of ensembles including the senior showcase band as a guitarist during my last semester. I really focused on the classes and projects, and getting into the studio as a session guy or being an assistant to some of the upperclassmen engineers.

Can you talk about some of the friends you met at Berklee?

John Mayer and Matt Mangano lived across the hall from me in the dorms on the seventh floor of the 150 [Massachusetts Avenue] building. They were roommates, and we were all friends. We spent a lot of time together writing songs. We were staying up until 5:00 in the morning writing. Neither John nor I had written before, until we met each other. It was a point in our lives when we were both learning how to write music—singer/songwriter kinds of things. Those were some of the best times of my life because there was very little pressure, other than to get good grades. We were filling all the rest of the time. We weren't chasing girls or drinking; we were just trying to figure out how to make good songs. And that was so exciting.

Didn't some of those songs end up on John's first recordings?

Yeah. We recorded a few things in the room—which you weren't supposed to do. But we recorded a song called "Comfortable" on Matt Mangano's ADAT in the dorm room. It's Matt's mix that ended up on John's first EP. We had Casey Driessen ['oo] playing violin in the string section and did it all—drums and everything—as overdubs in that room. I don't know how we never got caught! They didn't look too highly on that sort of stuff.

After that, the three of you ended up in Atlanta. Did you move there together?

No, Matt stayed [at Berklee] to get his degree. When I first got to Berklee, I'd made a list of the knowledge I wanted to get, who I wanted to take lessons from, and what shows I wanted to be a part of. I accomplished everything on my list in four semesters because I went a little crazy there—I went at it full force.

John wasn't going to continue, so we made a plan. I said to him, "You go home for a little bit, and I'll get my feet dug in [in Atlanta]." A few weeks later, he bought a plane ticket and flew down, and we got an apartment together. I got him a job at the tape duplication house where I was working. I was repairing VCRs and John was loading and unloading the VCRs and putting labels on the cassettes.

Were you also writing songs or playing gigs?

We would try to write together, and maybe once a week we would do a gig playing the new songs. "No Such Thing," John's first hit, was written then, as was "Neon." About five or six of the songs we wrote together later made it onto his albums.

You two went in different directions after that. Is that when you started digging into the Atlanta scene on your own?

No, I went to California and moved in with my dad for a little while. That was sort of a soul-searching trip. I was trying to figure out what to do with my life. John stayed here, and then about two years later, Matt graduated from Berklee and moved down. He joined John's band, John got a record deal, and they made a record.

John's albums have sold well. Your share of the songwriter royalties must have helped as you were contemplating your next move.

Yeah, they paid for my house, my car, and other stuff. They definitely supplemented my income.

Was it hard for you to become proficient on so many different instruments?

Compared to learning my first instrument, it's felt effortless to learn another. I'll be getting better at mandolin for the rest of my life, but it was easy to pick that up because I understood chord shapes and how the fretboard works. Also the mechanics of it I'd learned from playing guitar. For pedal steel, I took one

lesson from Mike Ihde at Berklee, and another from my teacher down here. We did a tour with Rusty Young [an original member of Poco] when I was just bringing the steel guitar out. He sat me down showed me a couple things. I stole a lot of what I do from Marshall Tucker Band songs and from the steel playing on Neil Young's *Harvest* record. Overall, I've learned a lot just by just tooling around on my own. Knowing what to play and when or when not to play really comes from your own life experience.

What was the first break you got?

While I was in California, my uncle [Doug Gray of the Marshall Tucker Band] called and said, "Do you know how to play woodwinds?" I'd never played any of that stuff before in my life, but I said, "Yes, when do you need me?" He said, "In about a month."

I hung up the phone and I went to a pawn shop and I bought a flute and a saxophone. I taught myself enough to play the parts on their songs. My duties in the band included playing flute, sax, Hammond organ, and piano. It was a crash course for me on the Hammond. For the first 10 gigs, I had no idea what I was doing with the thing, but I ended up falling in love with it.

How long did you stay with the band?

I played with them for three years. I'd moved back to Atlanta when I got the Marshall Tucker job because their headquarters is in Spartanburg, South Carolina, which is a three-hour drive from here. After I quit, I became the bass player for Sugarland for a year. I played on their first record, and then I left.

That's when the Mayer money started coming in. I bought a bunch of recording equipment and just taught myself how to engineer and produce. I read books, tried things, and made records for people for free, and got some guidance from a couple guys around town.

Is that how you learned to use Pro Tools?

Yes, and I'm still learning all that it can do. Through my work in the studio, I met [singer/songwriter] Shawn Mullins. I started playing guitar, mandolin, and Wurlitzer piano with him around 2004. We went around the country twice in an RV. Once that tour ended in 2006, I was scrambling for work, and my uncle called again to say that Marshall Tucker needed a guitar player. So I brought out the pedal steel and the electric guitar and played with them for two more years, and then Zac Brown called.

How did Zac come to know you?

I think my band opened up for him in 2003 or 2004, somewhere downtown. Also, his bass player, John Hopkins, and I were sharing a studio space then, so I would run into Zac quite often. I'd also crossed paths a bit with Coy Bowles, who plays guitar in the band.

When Zac asked you to join the band, was your facility with several instruments a major factor?

Oh, that was definitely the thing. The fact that I could sing the high harmonies was also a selling point. I also bring something different to the table, not just musically, but as a personality. I have a completely different way than the other five guys of looking at and arranging a song. Everybody brings something to the table in this band. I don't know if it would fall apart if one guy wasn't here, but it would certainly be different.

When you joined, did you feel that Zac's band was positioned for stardom?

Actually, for my first year with Zac, I took a huge pay cut. He'd had only one hit on the radio at that time. So it was a step back from the Marshall Tucker Band. That band had their own equipment truck, and we were flying to a lot of the gigs. But with Zac, we were playing five or six times a week. The band and a dog were all on one bus—every bunk was full. We pulled the equipment in a trailer behind us. We worked really hard the first year that I was in the band, but they'd worked even harder before I joined.

I knew that this was a good thing, but to be honest, I had no idea that it was going to get like this. I'd wanted to be a part of something that was taking off. With the Marshall Tucker Band, the people were coming to see us play the music from 1974. And while I was a huge fan of that music and loved playing it, I wanted to be a part of something from the beginning stage. So I've finally made my mark, and I'm working with guys who are my own age. These guys are my friends; they are the best people I know.

I felt that even if we were to make only a marginal splash in the country world, it was the right decision to go with this band.

Zac Brown's music touches on southern rock, jam tunes, calypso, and reggae grooves as well as straight-ahead country and must be really fun to play.

It is. We try not to be too schizophrenic style-wise. The biggest thing that I've learned with this band is how important the song is and that we need to serve it correctly to the people. Live performance is where [this band] exists. The recordings are just so people will know the words when they come see us play. We don't care if we sell a billion CDs. The only reason we make records is to make sure people are prepared when they come to see us play.

But isn't it also pretty great to hear your songs on the radio?

Yeah, I heard "Knee Deep"—our newest single—on the radio for the first time today on my way over here. I was pretty excited about that. We just made a video for that song in Mexico. It's going to be pretty cool.

“They’re going to have to kill me to make me leave this band! I love being here and having so much input on the music.”

Zac and Wyatt Durette write the majority of the band’s songs. How do the arrangements take shape?

The process of working on a new song usually starts at vocal warm-up. We get together in Zac’s bus for half an hour before each show and sing. That’s usually where we work out vocal harmonies for a new song. Usually it’s just Zac playing the guitar, and we find spots where harmonies will be powerful and add to the song’s momentum. It’s actually pretty scary how quickly we come up with our parts. Harmonies are important; they’re kind of a subconscious cue for the audience to sing along when they hear us singing.

On days when we have a sound check in the venue, Zac will start playing the [new] song. We all get in there and make sure that it’s grooving right and discuss stops and that sort of thing. If it needs another musical section or a solo section, we work on it. For the guitar parts, Zac will sing something, or Jimmy [the violinist] will play something. We may add [an instrumental] harmony to that line. It’s all pretty organic; things just kind of happen. Once we feel a song is ready at sound check, we’ll play it that night.

Even though the band isn’t really part of the Nashville fold, it has had several hits on country radio.

We’re among a very few not playing the Nashville slot machine. Our management has an office in Nashville so that we can be in the loop with what’s going on with CMT and GAC [Great American Country], which are the video music channels for country music. We’re kind of plugged in there. We have an amazing radio team that works only for us. Zac talked to this one fellow named Michael Powers and said, “Go put together a radio team that will work year round just for us.” That seemed like a crazy decision in the beginning. But because they did such a good job and because country radio latched on to what we do, it’s paid for itself 10 times over. Zac is easily the best businessman I’ve ever met in my whole life.

I know you have a studio in Atlanta. What kind of work do you do there?

Well, the last two Zac Brown Band records, *The Foundation* and *You Get What You Give*, were done in my studio with Keith Stegall producing and John Kelton engineering. I produced and engineered a new record there for Coy Bowles. We finished it up about a month ago. It’s really cool, kind of a soul record.

Are you working on another solo album?

Yeah. I just started. Two weeks ago, we did basic drums, and bass, and I did a scratch guitar and vocal parts. A week ago, I worked with Matt Mangano, he’s coproducing it with me. I played all the acoustic guitars for the record. The problem is that with my schedule, I can work on the record only here and there. But by the end of the summer, I should have it all tracked.

Did you write all the songs?

Wyatt Durette and I wrote one song together, and there will be a couple of old John Mayer/Clay Cook songs that never really saw the light of day. I’m actually reworking “Man on the Side,” which was on John’s live album. And then there was a song we wrote together called “North Star” that will be on the new record. I’m pretty excited about all of it.

My last album was just sold at shows and a little bit on iTunes. It sold a couple thousand copies. It’s great that people are buying it and listening to it and writing in saying which is their favorite song. That just makes you feel good, like you’re doing something important as an artist.

And are you going to release the new one independently?

No, it’s going to be on Zac’s Southern Ground label.

How do you see your career unfolding in the future?

They’re going to have to kill me to make me leave this band! I love being here and having so much input on the music. The fans are really great—good people. They love our music and respect us and our space.

I’m also going to be a solo artist all my life. I see the Zac Brown Band working six or seven months a year in the future. During the time that they take off, I want to do a couple months of playing my own gigs and maybe a month on a tour as a multi-instrumentalist for some other singer/songwriter—Sheryl Crow or an artist along those lines whose music I really love. I really identify with being an auxiliary man onstage and I’m very comfortable playing country, alt-country, southern rock, and even rock ‘n’ roll. So, you know, if it’s not going to get in the way of Zac’s band, I’d like to find another artist each year to go out and play with.

Is there anything I didn’t ask about that you’d like the Berklee today readers to know?

I don’t really know how to word this, but I don’t know if I would have ended up here without Berklee. I was already a musician and going in a good direction as a performer, but the theory and the ear training that I received there and then the contacts that I made were so important. Without the contact I had with John Mayer, Matt Mangano, and eventually Casey Driessen, I would be in a completely different place. Without the knowledge I gained, I’d be in a different place. I guarantee I would still be making music, but I might just be in a weekend band. I have no idea where I would have ended up. **bt**



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Crossing Musical and Cultural Boundaries



Interdisciplinary exchanges between Cuban artists and members of the Berklee community have yielded transformative experiences.

By Janet Chwalibog

During its pilot year, Berklee's InterArts Ensemble offered students and recent alumni unprecedented opportunities to collaborate with professional choreographers, dancers, visual artists, and other musicians in Cuba. The project is the brain-child of Professor Neil Leonard, whose goal is to immerse students in an intellectually rigorous, multidisciplinary environment that focuses on artistic production. "We want to bring students out of their cultural milieu and put them in situations with different artists and have them create new work together," Leonard says. "Ultimately, our students will learn new creative strategies for wherever they may go."

At the heart of Leonard's vision is the understanding that today's audiences experience a lot of music through mediated contexts: film, video, dance, theater, and other artistic forms where music isn't the principal element. Leonard contends that musical innovation is often born from experimental cross-disciplinary and cross-cultural work.

Cuba in Focus

The decision to expose the students in the InterArts Ensemble to the cultural richness of Cuba in the inaugural year was intentional. Cuba's folkloric tradition is fundamentally interdisciplinary and involves music, dance, spoken work, textile arts, installation, and cuisine. "Folkloric tradition informs a very rigorous practice in all of the contemporary arts," Leonard says. "This culture within the arts community proudly embraces intellectual rigor, cutting-edge modernism, technical innovation, and high-level education. I wanted to create a dialogue among our students about our own values in these areas."

Of course, this immersion is intended to have lifelong repercussions. The hope is that the ensemble participants will process their experience in Cuba for years to come. Interactions with Cuban musicians and artists will serve as models for future collaborations with other artists from various cultures. And because of Cuba's geographic proximity to America and the influence of its cultural heritage, the exchange will broaden participants' understanding of key trends in contemporary American music.

Cuba offers music of the African diaspora in environments that are unique to the island. Because Cuba was a former colony of Spain and one of the first stops on the slave trade, it was possible for African slaves to find people from their tribe and to preserve aspects of their native cultures. Despite the ban imposed by the Spanish colonizers, for example, the religion of the Yoruban people has been preserved through music, dance, and ritual. Exposing students to the ensemble Los Hermanos Arango (performers of Yoruba, Abakua, and other folkloric traditions) provides a visceral experience in which one can witness and hear the foundational rituals of dance and musical motifs in American music today. Rhythmic complexities, the importance of call and response, and the unique role of solos in jazz are all immediately recognizable in the traditional music of the folkloric rituals. The mix of religion, dance, music, and ritual are at the root of contemporary Cuban cultures.

Although this was the pilot year for the InterArts Ensemble, the concept has been in the making for decades. Without Leonard's 25 years of international collaborations, the global network of musicians, artists, writers, historians, choreographers, and institutions willing to work with the students would have been impossible to assemble. The sessions included a private master class with celebrated jazz pianist Chucho Valdés, an evening with renowned ethnologist (and descendant of Simón Bolívar) Natalia Bolívar, and a dialogue with Mario Rivera, the lead singer of Los Van Van.

The Voyages

In preparation for the inaugural trip in December 2010, Leonard mentored his charges about aspects of cultural communication that would demonstrate respect for their Cuban hosts.

During that first visit, Katie Bilinski '10 and John Hull '10 designed sound and composed music for contemporary dance. Julia Easterlin '11 prepared and performed a text partially inspired by Cuban folkloric music and modern Cuban literature. Enrico de Trizio '10 created an interactive 3-D animation to accompany his electronic music. Through the sponsorship of Enmanuel Blanco, the director of the National Laboratory for Electroacoustic Music (LNME) and Berklee's



Members of *Danza Contemporánea de Cuba* (seated on floor) and members of the *InterArts Ensemble* (with laptops) work together during a rehearsal.

Faculty Development Office, the InterArts Ensemble was invited to perform and collaborate with students from the esteemed University of the Arts of Cuba (ISA), LNME, and Los Hermanos Arango.

Following the success of the first excursion, a second incarnation of the InterArts Ensemble traveled to Cuba in May 2011. Current students Shea Rose, Christian Li, and Lillia Betz, as well as alumni Dione Tan '11 and Dean Capper '11, and video artist and trip documentarian Daniel Cevallos (from Boston's School of the Museum of Fine Arts) traveled with Leonard and company to Havana and Santiago de Cuba. Upon the group's arrival, experts at Casa de las Américas introduced the students to the history, music, and culture of Cuba. Created especially for Berklee by the historians and musicologists there, this orientation enabled students to learn about Cuban cultures on a deeper level. The group then began its immersion in workshops and rehearsals with Cuban artists, including choreographers and dancers at *Danza Contemporánea de Cuba*, composers and sound engineers from LNME, composers and performers from ISA, and members of Los Hermanos Arango. As part of each collaboration, each member of the InterArts ensemble premiered or performed original work.

Additionally, the group was invited to perform in Santiago de Cuba at the annual Festival del Son, an annual 14-day music festival sponsored by Cubadisco. A particularly exciting collaboration emerged between hip-hop musicians Shea Rose and local artist Arkana. They brought the crowd to its feet with interpretations of Rose's piece "Transformation." This followed Betz's contemporary classical composition, which was met with enthusiasm. Betz noted the challenges of cross-cultural teamwork as she collaborated with students from Conservatorio Esteban Salas who performed her composition. Her satisfaction with their performance was mirrored by the audience's enthusiastic response. Later in the festival, Leonard participated in a forum discussing the intersections of North American and Cuban music today.

Berklee was also part of the annual Cubadisco Awards while in Santiago. In addition to hosting the annual recording arts festival on the island, Cubadisco also presents the national awards for achievements in the recording arts. At this year's festival, Berklee's *mtc cd: 10*, a compilation of projects produced and engineered by students in Berklee's Music Technology Division, received a Cubadisco Award. Provost Larry Simpson and Senior Vice President Deborah Bieri accepted the award on behalf of the students, division, and college. It is the first such award granted to artists from Berklee.

Upon the ensemble's return to Havana, the group performed almost daily. At ISA, they premiered new works



Cuban artist Arkana (left) and Berklee student Shea Rose perform Rose's original piece "Transformation."

with fellow musicians. Tan closed the show with an electronic dance piece that left the audience yelling "Otra! Otra!" ("Another one!"). Following the performance, the InterArts Ensemble and *Danza Contemporánea* premiered their collaborative work that incorporated computer-generated graphics, dance, and live musical performance with computers and proximity sensor interfaces. The performance explored the boundaries of space, movement, and sound as bodies came together, fell apart, confronted, and seduced one another, all while music pulsed and buzzed throughout the room.

The final concert, at the Museo Nacional de Bellas Artes (Cuba's National Museum of Fine Arts), was a resounding success. Working with ISA students and professionals from LNME, the ensemble members produced a show that included projected images and video, live electronica, and human vocals combining to produce a remarkable series of connections and disconnections within the museum's theater. The concert prompted reflection on the excitement and complexities of working cross-culturally in any discipline.

Milestones

Significantly, ensemble members took artistic risks. Tan performed electronica live for the first time, Rose improvised live for the first time (with *Danza Contemporánea* and then with Los Hermanos Arango), and Christian Li performed a fully improvised piece with original video for the first time. Betz's work for piano and strings was celebrated by Vice Minister of Culture Orlando Vistel, and her first modern dance piece was broadcast on international television. Capper's piece at the Cubadisco performance brought the audience to its feet immediately. Further, the Berklee ensemble's collaboration with a full dance company was a first. This was also the first time that Berklee collaborated with Boston's Museum of Fine Arts on an international project. Cuba's national newspaper cited the concert with Conservatorio Esteban Salas as one of several events that represented "quality and authenticity."

Cuba's musical traditions and modern scene are integral to the development of contemporary music across the globe. And while Cuba is only 90 miles from Miami's shores, it's rare for American musicians to have the privilege of living or studying there. During the three trips to the island nation, members of Berklee's InterArts Ensemble have had transformative experiences that could not have happened anywhere other than Cuba.

Janet Chwalibog is the Director of Faculty Development at Berklee.

International Connections



From the left: *Enmanuel Blanco*, director, LNME; *Sigried Macías Lastre*, composer and professor at ISA; and Berklee Professor *Neil Leonard*

With more than 25 years of interdisciplinary art collaborations in multiple countries, Professor Neil Leonard has performed with and composed for fellow musicians, sculptors, painters, and philosophers in Italy, Germany, China, and Cuba. Because his career has focused on site-specific, historically informed interdisciplinary art, he has built a network of leading international artists in music, visual art, sound design, and dance on which this learning experiment relies.

As a young musician, Leonard was deeply influenced by Cuban music, particularly by that of Cuban pianist Chucho Valdés. During the late 1980s, despite the embargo, Leonard lived and studied in Cuba for a year and traveled to the island frequently, developing deep relationships with musicians and artists there. Through these relationships, Leonard has introduced students to the most innovative and pivotal artists and musicians in Cuba today.

Twenty-one years ago, Leonard met Enmanuel Blanco when Leonard was studying and working with Juan Blanco, the creator of Cuban Electro-Acoustic Music. Twenty-one years after their first meeting, Leonard and Blanco began producing musical events together and created the Cuban residencies for the InterArts Ensemble. In addition to the collaborations with ISA that included Latin Jazz, hip-hop, and electronica performances, Blanco also facilitated the connection between Cubadisco and Berklee. Blanco and Sigried Macías Lastre, composition professor at ISA, have been instrumental in sponsoring and producing Berklee residencies in Cuba.

Hitting Rethink

Music industry bright lights gathered in Boston in April to discuss new directions and trends in the business of music.

By James Sullivan

In April, Boston's Hynes Convention Center played host to the inaugural "Rethink Music: Creativity, Commerce, and Policy in the 21st Century Conference." Berklee and MIDEM presented the three-day event in collaboration with Harvard University's Berkman Center for Internet and Society and Harvard Business School. The conference engaged an impressive roster of creators, industry experts, policy makers, and academics who seek a course correction for the music industry.

Speaker Lyor Cohen—the onetime tour manager for Run-DMC and the Beastie Boys and current North American chair and CEO of Recorded Music for Warner Music Group—was optimistic about the industry. He said he wakes up every morning wondering whether it's the day he'll discover a piece of music so exciting that it will take him "on a magic carpet ride."

Revitalization

If the music business has lost sight of such transcendence recently given the changes that have dominated the industry, the "Rethink Music" conference generated proposals on how to get it back.

Over the course of daily interviews, presentations, and panel discussions, more than 100 industry participants offered imaginative new visions for the music business. Ideas ranged from the coming wave of customized sound to exploration of social media to the "direct to fan" business model.

The first panel discussion—a survey of the technological advances that have transformed the creation and distribution of music—helped set the tone of the conference. And, Berklee President Roger Brown kicked off the three-day event, saying he hoped that participants would refrain from the usual hand-wringing about the "demise" of the business and focus on solutions for music and musicians.

During the "Financing Creativity" panel, venture capitalist Peter Gotcher described the emerging direct-to-fan model, in which recording artists let listeners sample music free of charge before convincing fans to become minority owners in an artist's career. The music industry is digging out of a self-made rut, he said: the "one-size-fits-all product, the \$15 plastic disc."

Gotcher, a Berklee trustee who was instrumental in Pro Tools' development and the direct-to-fan platform Topspin, argued that the "freemium" model represents "the cheapest customer acquisition cost ever," given how inexpensively musicians can now record themselves and deliver their music via computers. The idea is "to get as many people in the funnel as possible," he said. "Then you manage the conversion process. And suddenly, the \$10 fan becomes the \$100 fan."

Discussing on-demand music—or subscription services that offer subscribers unlimited access to vast libraries of music "in the cloud"—Jon Vanhala, an executive at Island Def



David Hyman, the CEO and founder of MOG music service (center) talks with Rethink Music participants after a panel discussion on access and music "in the cloud."

Jam Digital Development, seconded the notion. He characterized the industry mindset of "How do we compete with free?" as "the wrong question" to ask. Clearly, consumers will continue to access free music, but many panelists agreed that the challenge is how to build a superior experience, with convenience features that persuade a user to subscribe to a service.

In one of several demonstrations, RootMusic's founder described his company's product, which helps recording artists create an effective presence on Facebook. In another presentation, Alex White—the cofounder of Next Big Sound, an Internet analytics company that recently helped Billboard create its "Social 50" chart—explained his vision for identifying success in social media. "Data has already transformed the worlds of finance and sports," White explained. "We believe the music industry is next."

More Than a Business

But the conference wasn't all number crunching. Keynote speaker Tod Machover of MIT's Media Lab showed footage of the lab's latest developments, such as the "hyperinstruments" and computer programs that allow musical novices to create full orchestral scores intuitively. Machover said he envisions personalized music as the future of the industry, with implications for mental and physical well-being. Machover and his colleagues envision what he called the "composer-physician hybrid."

In the highest-profile component of the conference, an ad hoc band of musicians pledged to lock themselves in a recording studio together and create eight new songs in eight hours during a live webcast. After staying until 4:00 in the morning and producing six songs on subjects from origami to suicidal squirrels, Amanda Palmer, Ben Folds, and OK Go's Damian Kulash took the stage later that day to discuss the experience.

Folds likened the "eight in eight" challenge to his first experience with Myspace, when the record business was

Walking Away a Winner

by Margot Edwards



From the left: Ben Folds, Amanda Palmer, Damian Kulash, and Neil Gaiman wrote six songs in single session that was webcasted live.

still leery of artists interacting directly with their fans. “You were always told what wouldn’t work,” he said. The rapid changes in the industry brought about by the Internet have been “liberating.”

Author Neil Gaiman (Palmer’s husband), took part in the session as the lead lyricist. “We like the way it demythologized the process” of songwriting, Gaiman said. When the group recalled an Internet post that belittled the project before they’d even gotten started, Gaiman joked that the job “compressed the process” of record reviewing. “Brilliant!” he said with a laugh.

The artists released the six-song album titled *Nighty Night* the next day. Within a week it had generated 5,319 downloads. The group donated the proceeds, \$21,403, to the Berklee City Music Program.

During his Q&A, Cohen stressed that the only way for major labels to remain relevant is to create what he called “buoyancy,” or “flexibility.” “We have no natural barrier of entry anymore,” Cohen said. Anyone can now record his or her own music and make it available online. If the major-label music industry is to survive, it must streamline—fewer artists, fewer releases—and focus on the development of the acts it retains, he opined.

It’s misleading to continue to use CD sales as the sole measure of the industry’s health, he continued. The over-inflated pricing standard of the CD’s heyday made everyone in the business “sleepy.” For Cohen, the challenge now is to help artists develop their product: the music and their image.

It’s still a vibrant field, Cohen insisted: “I believe we’re in the magic-capturing business.” The participants at the “Rethink Music” conference proved they are committed to building better butterfly nets. **bt**

James Sullivan is the author of The Hardest Working Man: How James Brown Saved the Soul of America.



From the left: Assistant Professor Allen Bargfrede, NuevoStage cofounder Maxwell Wessel, and President Roger Brown. Wessel’s company won the \$50,000 prize for their innovative business model.

As part of Rethink Music, Berklee College and the Harvard Business School ran a music industry business model competition seeking proposals for businesses that provide novel ways to stimulate and monetize creativity in the music industry. After receiving hundreds of entries, the judges narrowed the field to three finalists who presented their plans on April 27. As the final event of the conference, NuevoStage was named the winner of the competition.

Boston-based NuevoStage was cofounded by Harvard MBA candidate Maxwell Wessel and Dartmouth College graduate Chris Allen and was awarded a \$50,000 cash prize from Berklee. The company will also receive \$10,000 in in-kind legal services through a donation by Duane Morris LLP.

NuevoStage enables artists and fans to work together to book venues on nights when these facilities would otherwise be empty. By proving there is demand for a performance by a particular artist through advance ticket sales on its website, NuevoStage can open stage space that otherwise would not have been profitable. NuevoStage’s mission is to help connect venues, artists, and fans in hopes of putting more musicians on stage, bringing more fans to venues, and providing more live-music experiences.

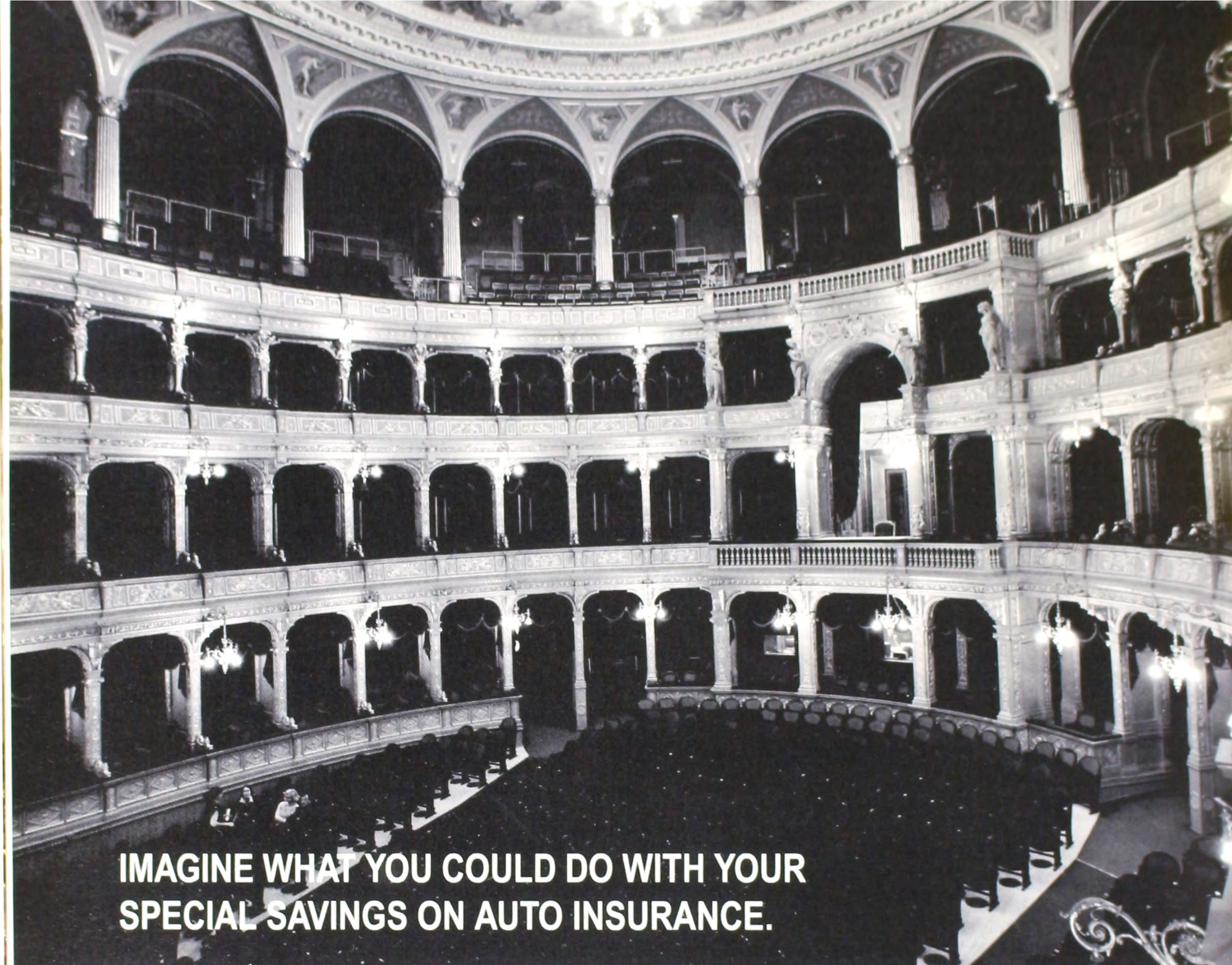
“More than the check, the award from the music industry and Berklee especially will improve our chances of making a huge impact as we go out and market our business,” said cofounder Wessel. “Our company is made up of tech heads and MBAs. The award is like a stamp of approval and will help us establish our credibility with club owners and others in the industry.”

Eliot Hunt, a Berklee alumnus who founded BigLife Labs Inc. to facilitate the online collaboration of music performances, was the first runner-up and received a \$5,000 prize. Ian Kwon, creator of Fanatic.fm, an album-publishing platform connecting bands with brand sponsorships, was a finalist in the competition.

The proposals were evaluated using three criteria: value creation, innovation, and viability. A panel of venture capitalists, faculty members from Harvard Business School and Berklee, and industry executives reviewed the live presentations to determine the winner.

“In the initial phase of judging, we reviewed nearly 200 submissions,” says Allen Bargfrede, the executive director of Berklee’s Rethink Music Initiative and a Berklee Music Business/Management Department assistant professor. “It was very difficult to narrow them down to a single winner. Many of the proposals showed real promise, but NuevoStage did the best job of solving one of the biggest problems of being a developing artist: booking live performances. And they communicated their product very effectively.”

Margot Edwards is a publicist in Berklee’s office of media relations.



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A TV Music Primer

By Mitch Coodley '75

An overview of the musical elements used in TV productions



TV has changed a lot since the days of *Leave It to Beaver* and *I Love Lucy*. Back then there were the big three broadcast networks—CBS, NBC, and ABC—plus a few local channels that viewers could pick up with rabbit ears. Today, hundreds of broadcast channels, satellite, and cable providers have emerged.

As the TV industry has expanded, the applications of music on TV have grown exponentially. There are more places for music to appear, more specific audience demographics that offer opportunities for broadcasters to use music to reach a specific audience, and a wider variety of programming to support it all. For composers, producers, and music publishers, this means more opportunities for work and for music placement.

Sources for Music

Today's music on TV comes from three major sources: custom music written by a chosen composer, production or library music, and music licensed from indie or major-label artists. Custom music is composed for a particular show or channel. Production music (also called library or stock music) now makes up roughly 65 percent of the music on TV. A sync/master license from the publisher or music library can be written to give end users nonexclusive rights to match music to picture for a program, promo, or other network uses.

TV shows now license songs with increasing frequency. A show's producer licenses tracks by indie artists and bands non-exclusively and for use as a background feature.

Usage Defines Style

The use of music influences its style, instrumentation, and effect. "Music on TV" briefly describes the types of music TV productions call for (see page 24).

Theme music. Strong instrumental themes are like beacons, or a searchlight for viewers to follow. Shows that have such themes include *The X-Files*, *The Simpsons*, *The Twilight Zone*, and *Mission Impossible*. Many themes evolve from logos; the musical equivalent of the Nike "swoosh" or the Coca-Cola red script logo. News themes always revolve around a strong musical logo. Another theme is the sonic image: an instantly identifiable sound or groove. The reverbed sound of the gavel is a signature for the show *Law and Order*, but it's not part of the musical theme.

Approaches to instrumental TV themes include traditional melodic motives such as that for *Monday Night Football* and

Hawaii Five-o. In the latter, the theme is a reprise of the original brass melody played with guitars. To set up a vibe, short "groove" themes are also widely used, as in the themes for *The Mentalist* and *Modern Family*. They are about 10 seconds long with almost no melody and crop up within a show as incidental cues.

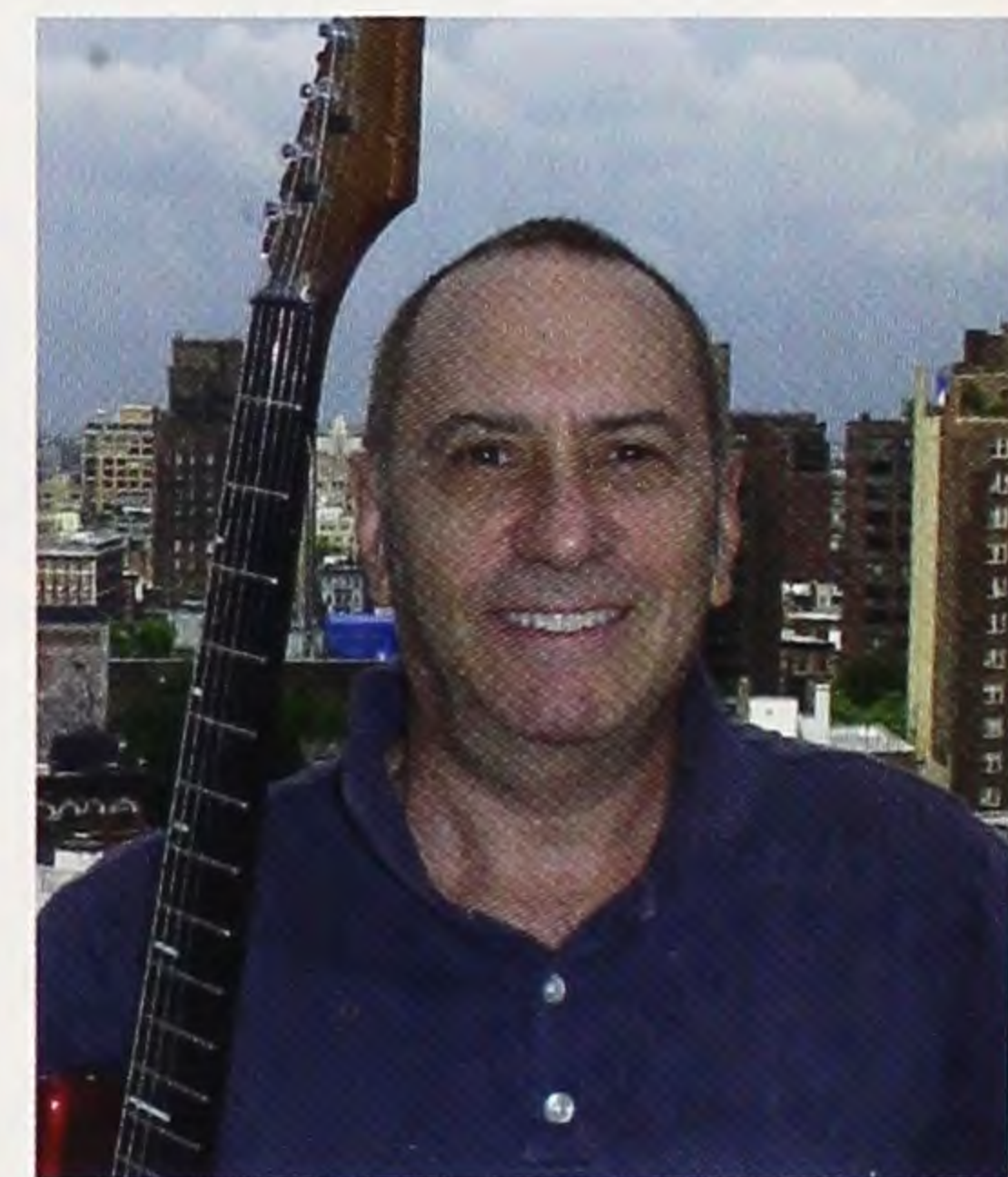
Vocal theme songs are back in vogue—mostly in comedies. The mix of lighthearted goofiness and memorable hooks invites the viewing public to sing along. Shows with vocal themes include *Two and a Half Men*, *Family Guy*, *Married with Children*, *Cheers*, *That 70's Show*, *Big Love*, *Malcolm in the Middle*, *The Fresh Prince of Bel Air*, and *Charles in Charge*.

Program music. Every show uses a sound or instrumental palette from which the various cues are generated, and these sounds create a thread that runs through a series. The feel, texture, mood, and instrumentation really count, because the show features constant dialogue, sound effects, or voice-over. The music can't compete with these elements but instead creates mood, interest, and momentum.

For sports, how-to, lifestyle, travel, nature, and adventure shows on the bigger cable networks, the music is varied and more likely to be production music. These music selections range from carefree, move-it-along music for a cooking show to speed metal for sports highlights to intense world-music dramatic cues for an outdoor adventure program. A producer or director often chooses music selections during postproduction to deliver the right mood, energy, and sound palette for the show's setting.

Several popular shows are scored entirely with licensed music. *The Sopranos*, an HBO series for which I licensed many tracks, licensed every piece of music—including the theme song "Woke Up This Morning" by British band Alabama 3. The music was so well matched that it seemed to grow organically from the show, and the moods were always perfect. Another HBO show, *Curb Your Enthusiasm*, is scored from production music libraries. The show's whimsical theme "Frolic," which you may have thought was "pure Larry David," was penned by Italian composer Luciano Michelini. Much of the show's incidental music comes from a library catalog.

For reality TV, turning a competition among regular people into a drama has led to music with an exaggerated dramatic



Mitch Coodley has composed extensively for TV and founded the music library Metro Music.

Production music (also called library or stock music) now comprises about 65 percent of the music used on TV.

Music on TV

Theme music opens or closes a show. The show's bumpers and teasers often use the theme as well.

News themes are created for network or local-channel news programming and are often syndicated.

Sports themes are usually logo driven and brand either the network or a specific sport.

Bumpers are short outros that lead to a commercial break and promote an upcoming segment of the show.

Teasers, or teases, are the setup pieces for a show that's about to air and are used for dramatic, reality, and news programming.

Program-use music is found within a show as dramatic or comedic incidental music, background soundtracks, highlights, or source music.

Previews are promos aired within the body of a show, but not as interstitial programming. They are typically heard under a credit roll.

Commercials employ music to help sell products and services, and promote local, regional, and national businesses. Ad agencies provide and sell the spots to channels or networks.

Promos are basically commercials for upcoming programs or for branding the network itself.

Musical logos are attached to a graphics package for a network or a specific show.

Public service announcement (PSA) music is paired with advertisements for nonprofit organizations and political campaigns.

flair: high tension punctuated by flourishes, stabs, and breaks. The music is often episodic and segmented to allow for the ticking clock (or the time bomb) of an approaching deadline. Some examples include *Survivor*, *The Amazing Race*, *Iron Chef*, and *Who Wants to Be a Millionaire?*

For comedy programming, music that's exaggerated—too popping, perky, jaunty, or wholesome for words—works well. The piece is often punctuated with a button ending rather than a fade-out or an ending with sustained notes. The short theme/intro to *Modern Family* fits in this category.

Commercials. While meant to sell products or services, commercials also attract specific demographics, using music as the hook. For a new campaign, an advertiser and ad agency work with music houses to create the right music. Because well-known songs provide a common language, they are often used as a reference point. Often this leads to a "sound-alike" or a "style-alike" or the licensing of a hit song. For a composer, the challenge is to provide the mood and sound of the reference track while keeping the music fresh and original and respecting the copyright of other work.

Most jingles are instrumental underscores nowadays, but if a composer slips in vocal elements, they will generally please the client and possibly get the composer on a SAG vocal contract. The composer's main jobs are to ensure that the tracks appeal to an advertiser's targeted audience and to provide the right mood.

Ad makers want music that is unusual, riveting, even quirky—sounds that will cut through the clutter and get noticed. The "pause and payoff" technique is useful. Near the end of the ad, maybe 23 to 25 seconds into a 30-second spot, the music pauses for effect and lets the voice-over fill in the gap. Then the music returns full force to take it out. A Lexus RX400 spot uses this technique for dreamy black humor. Musical irony

is ubiquitous in current TV jingles. Another approach is pure mood or minimalist spots with one or two instruments. Another popular and effective technique features deadpan vocals with no emotion or effect that contrast with the backing tracks.

Promos. While promos are related to commercials, their usage is different. First, many promos are pre-scored: that is, a producer or director edits the picture to existing music, including material used with graphics tied to the network or show logo. The composer or publisher supplies the music to which the picture can be edited. Hits, stabs, or accents at phrase starts or stops are effective for picture cuts and voice-over formatting. Short builds with swells, fills, and crescendos leading up to these accent points create shape and form and are a vehicle for voice-over text. Building to a last big hit never fails to please. The production music industry supplies most of the promos on TV.

Current trends for drama promos, prime-time drama shows, and topical news require about twice the energy they once did. For lack of a better word, shock is good. In TV music, there's been a lot of "tension inflation" lately. Whether created with orchestral or electronic instruments, impact and fear sell. Drums effectively create a sense of power and drama.

Comedy promos don't usually call for "funny" music but instead for exaggerated normal music. For comedy, hip-hop, metal, folk, lounge, opera, classical, or any over-the-top style works. One of my writers recently made a CD that I called "Too Funky." As you might guess, the tracks were perfect for prime-time promos.

Sports music. Sports programming is ubiquitous and a fruitful area for TV composers. Most shows have a theme and bumpers, plus tons of music for features (edited pieces about an athlete, history, moments from the game, past games, or the competition itself). The music may be heavy metal, indie rock, techno and techno-rock, orchestral dramatic, obligatory heartstring cues, and stirring emotional tragedy or triumph music. Much of this music is licensed production music because the quantity and variety of the cues are endless.

Bumpers and teases. Bumpers are the most "TV sounding" of all music in media. They are short, snappy, stylistically consistent, and lead to a "button" ending. They don't sound like pop music; they have a slick, edited TV quality. Bumpers that lead to a break often relate to or are edits of the incidental custom music in the program, such as the *Seinfeld* mouth-popping snippets.

Show teases, on the other hand, preview the coming 30 or 60 minutes and have a different flavor. News shows like *20/20* or *48 Hours* begin with an emotionally charged tug, along with excerpts from the show, and require a dramatic pull to reflect the nature of the story. A poignant solo piano might underscore a classic "one twin lived; the other died" human-interest story. A brooding drone with haunting overtones might set up a crime piece or police procedural. At times the tease leads directly into the opening theme.

Getting Started with TV Music

The first step for any aspiring broadcast music composer is to learn the industry. However you get your programming, use every viewing session as a lesson in TV music. Pay attention to every use, and take notes on styles that feel comfortable, then create your demo with these uses in mind. The production music industry is a good place for young composers to get started. Dozens of companies are looking for new music and talent. While music libraries may not offer top dollar for untested talent, they are a great place to hone your craft and create a portfolio while you earn a little cash working from home. I have hired dozens of young composers who blossomed into major talents in New York and Los Angeles.

If your dream is scoring for TV or film and you don't live in a major city, get to know your local broadcasters, producers, and advertisers. With a little momentum, your credit list will grow, and clients will gravitate to you. **bt**



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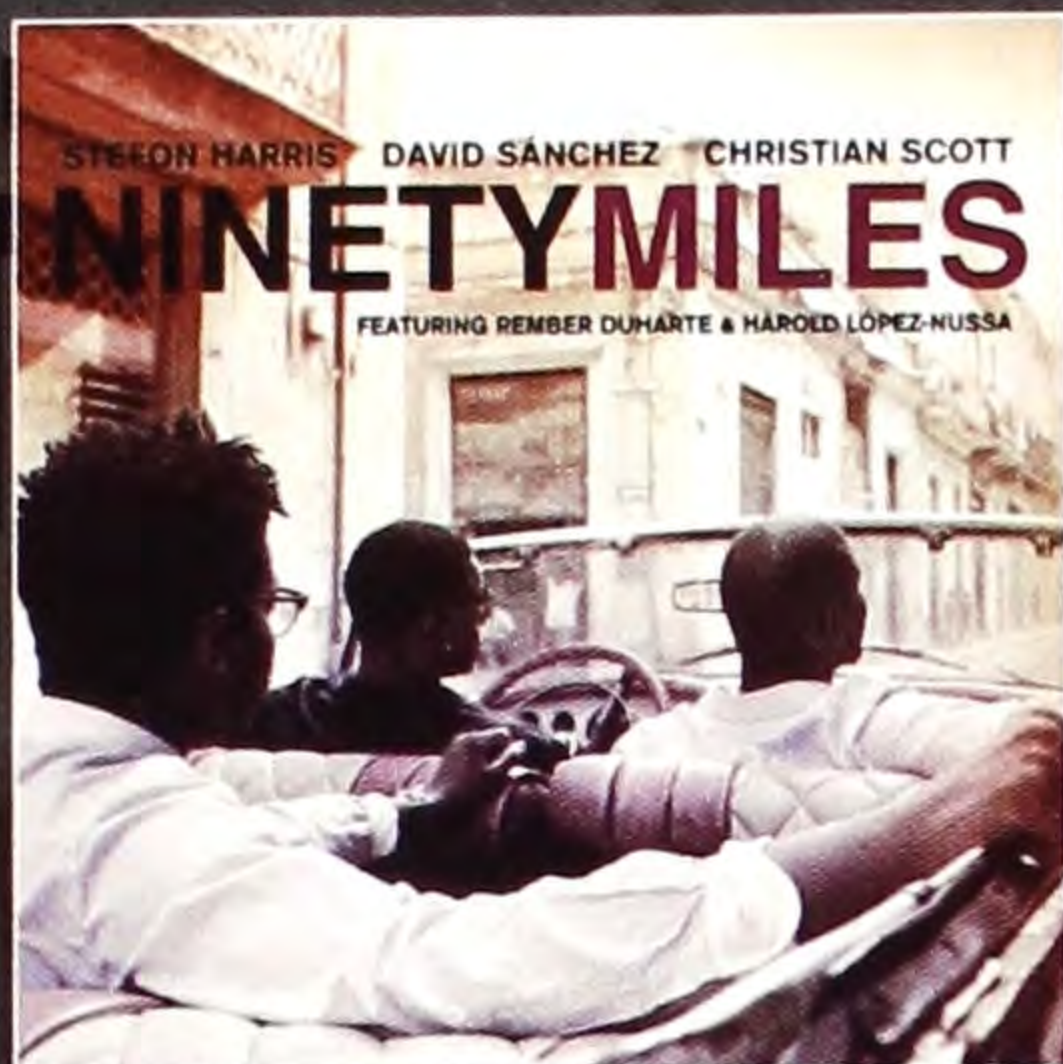
TELARC

Pianist and composer Hiromi, whose passionate and incendiary keyboard work has been a shining light on the jazz landscape since her 2003 debut, believes that the voice that never speaks can sometimes be the most powerful of all. *Voice* expresses a range of human emotions without the aid of a single lyric. Also features two equally formidable players for this project – bassist Anthony Jackson (Paul Simon, The O’Jays, Steely Dan, Chick Corea) and drummer Simon Phillips (Toto, The Who, Judas Priest, David Gilmour, Jack Bruce).

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telarc.com/hiromi



CPI-32904-00



Vibraphonist Stefon Harris, saxophonist David Sánchez and trumpeter Christian Scott cross the divide of language, politics, and culture in their new recording, *Ninety Miles*.

Recorded entirely in Havana, Cuba, with the help of some highly talented Cuban players – pianists Rember Duharte and Harold López-Nussa.

Includes a DVD sneak peek of the forthcoming documentary, *Ninety Miles*, and two bonus live performances.

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CJA-33016-02



For more than two decades, drummer, producer and vocalist Terri Lyne Carrington has crafted an eclectic brand of jazz that incorporates elements of bebop, soul, funk and much more. Carrington brings this same diverse sensibility to her new recording *The Mosaic Project*, an album that once again gathers a myriad of voices and crystallizes them into a multi-faceted whole that far outweighs the sum of its parts. Included on that list of friends are some of the most prominent female jazz artists of the last few decades: Esperanza Spalding, Dianne Reeves, Dee Dee Bridgewater, Sheila E., Nona Hendryx, Cassandra Wilson, Geri Allen and several others.

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www.terriynecarrington.com/mosaic/

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EXPERT TESTIMONY

Given by metal guitarist, composer, clinician, and author Joshua Craig Podolsky '97 to Mark Small

Thoughts on earning a living from a diversified musical career.

Joshua Podolsky, the guitarist and leader of the metal band The Alien Blakk, has pursued a diversified career that keeps his schedule filled with a range of work. Podolsky has written music for video games such as *MechAssault: Phantom War*, *Splatterhouse*, and *Master Thief*. He is also an in-demand session player and has recorded or performed with Rob Halford, Coolio, Xzibit, Motograter, Christina Aguilera, Dr. Dre, members of Megadeth, Fear Factory, Kiss, Whitesnake, among others. He's an active guitar clinician and author of the book *Advanced Lead Guitar Concepts* (published by Mel Bay Publications). Below he shares his thoughts and experiences on making a good living through various musical pursuits.

How much do you work with your band The Alien Blakk?

The band tours five or six weeks a year, with one-off dates thrown in as well. Because we've had celebrity guests work with us, I am able to do one-off solo gigs and some festival dates. We have two albums out that David Ellefson of Megadeth has played on. Actor Mark Hamill did some voice-over work on our new CD *Bekoming*. Other musical guests included members of Flotsam and Jetsam, CKY, Six Feet Under, and doubleDrive. The music on the first CD, *Modes of Alienation*, is progressive and eccentric—like Frank Zappa meets Buckethead with some Metallica mixed in.

How did you get started doing recording sessions?

I was teaching guitar at a store in Culver City that was next to a place that installed big speaker systems in cars. One day [rapper] Coolio was there having a kicker box put into his Hummer, and someone told me he was outside waiting. I'm not shy, so I went up to him and told him I was a guitarist and that I liked his music. He asked me if I played rock and I said, "I can play rock like you can rap."

He laughed and gave me his number and told me to call him. I called him the next day, and he told me to bring my guitar to the Enterprise [Recording Studio] at 2:00. I cut a track for him with engineers Dave Pensado and Dylan Dresdow. Later Dylan recommended me to [producer] Damon Elliott, who was looking for fresh blood in rock guitar. He in turn mentioned me to Scott Storch, who was then tracking Christina Aguilera's *Stripped* album. I ended up playing for Scott as an on-call session musician for different projects as well as being recommended for work for Dr. Dre's Aftermath label. It has grown exponentially from there.



Joshua Craig Podolsky

Since home studios have reduced the amount of pro studio work, how has session work changed?

Between 2002 and 2007, I was getting calls every week to play on people's records. Some were independent releases; some were major records. The drop in record sales has trickled down to every aspect of musical work.

Now I do a few a month for either independent or major artists. Some of that I do remotely and send in my tracks. For r&b and urban music sessions, I may go into a studio and spend the whole day playing on tracks for a bunch of different artists for a flat fee. I may not even know whose record the tracks will be on. I just play to various beats, grooves, and music beds. These days I try to take most sessions I get called for, because as soon as you can't do one, people think you are unavailable in perpetuity.

What's your advice for those who want to write music for video games and other media?

I've found it's best to connect with people in this industry when they are on the ground level working as a runner, a tester, or an assistant producer at a game company. You never know where they will end up. I found getting into this field harder than getting a traditional record deal. I broke in by getting to know people by sending them CDs of my music and putting them on the guest lists for my shows. I ended up doing music for PlayStation 3 and various console games. Since then I've done a bunch of games.

How does the compensation work for composing game music?

It varies. You might get an offer of \$2,000 for your music, or you may get a \$59,000 contract. Someone might write all the music for a game, and then six months after that contract is fulfilled, the people at the company may decide that they want someone else to write the ending credits, a theme, or something for a few different Boss levels. A game can take between three and five years to develop, so concepts for the music may change over that time. I did music for a game in 2007, but when the game came out in 2010, about 60 percent of the music was mine and the rest was licensed from different bands with songs on the charts.

I do a variety of work with game companies. With some I may do 10 games in a year, others are one-offs or five minutes of music, sound effects, and some voice-overs. I've done a lot of video-game music in a range of styles including reggae, techno, house, urban, classical music, country, whatever is needed.

How do you get bookings for clinics?

I may do a clinic tour to demonstrate a new product. Tours may run two weeks and are set up by the company with a weekly salary, a per diem, and travel expenses. When I'm on tour with The Alien Blakk, I sometimes book clinics myself at music stores to earn a little money and attract people to my show in that area. I may also do a clinic in trade for a new piece of gear.

Can you talk about your signature product work with music products companies?

Right now I'm working with a German company to develop an octave pedal. We are hoping it will be ready for the 2012 NAMM Show. In the past, I worked on developing a signature guitar cable for one company. I'm now taking some of those ideas elsewhere to develop a high-end cable for use in the studio. I'm also working on a signature guitar. The way these deals work is that you get a percentage of each unit sold and/or an advance against future royalties.

You've done a guitar book with a CD and DVD for Mel Bay Publications. Is this another modest income stream?

I definitely consider it another step forward in my career. A book represents knowledge. When someone sees that you came out with a 143-page book on mindsets and theologies in improvisation, they know you are talking about a serious subject. If you have signature products coming out, that tells people that you are a serious instrumentalist. The video-game work gives another type of exposure, and the session work shows that you are an active professional. You have to play one thing off the other to have success in a diversified career.

Is there a single goal toward which all these different pursuits are leading?

When I started out, I thought I wanted to be a rock star. Turns out I was right! There are other factors in the equation, though. I found other things that were just as important—like understanding human nature, associating with various people, and learning to work with musicians who are quirky or eccentric. Through all that, you discover things in yourself that can open up both musically and otherwise. Then you start to grow and you see more avenues to pursue. I suggest that musicians pursue whatever comes along that they might want to do, and never stop.

You are always trying to get the next gig or client, but you have to feel a sense of satisfaction with what you are doing and remain relevant. You have to put yourself out there all the time and reaffirm your stance on whatever it is that you're doing. I have representation for legal, financial, and business issues as well as a booking agent and someone who represents me for film and TV. But they often ask me to call someone to give them personal reassurance. Who can sell you better than you can? So even though I have people working for me, I still do some of that work myself. If there is something that you can do that will have a positive outcome with the public or the music world and it helps your career, what more can you ask for?

All the things I work at I put out there for people. It's like planting seeds and seeing what grows. You may get one big shot every year. Luckily I've gotten about one a month for the past 10 years. I've been able to make a living doing what I do and work with great musicians, sponsors, and others who support my musical endeavors. A professional musician can't be afraid of the word no, and the answer to job offers should always be yes.

For more information on Podolsky and The Alien Blakk, visit www.thealienblakk.com.



This is the site for the Aural Map of Cape Cod project. With the support of the Newbury Comics Faculty Fellowship, Berklee Professor Steve Wilkes - and a revolving cast and crew - are visiting key areas of the Cape recording indigenous sounds. These recordings are being posted to the map in an attempt to capture aural snapshots of the Cape as it exists now.

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THE WOODSHED

Five Levels: Variations on a Simple Melody As an Intro to Improvisation for Folk Musicians

By Matt Glaser

Learning to improvise on a melody is the core message of this lesson. Many methods teach improvisation on the chords or underlying harmony of a tune, and that is certainly an important approach. But central to any kind of folk or country improvisation is the ability to identify the essential elements in a melody and improvise on them.

THE FIVE LEVELS OF IMPROVISATION

For many years, I have been teaching a system that I call “The Five Levels of Improvisation.” My method was originally inspired by the great alto saxophonist Lee Konitz, who teaches a gradual development of a melody that he calls “The Ten Levels of Improvisation.” I have modified, developed, and organized this approach in an effort to make it valuable to folks playing music other than jazz.

Before you do anything else, try to identify the song’s skeletal melody. As our musical example, we’ll start with the familiar children’s tune “Mary Had a Little Lamb” (don’t laugh). If you don’t think highly of this melody, you’d be wrong! Tunes like this have gotten rid of every extraneous element. The melody is nicely boiled down to a very simple but valuable progression of pitches. (See example 1.) Even so, your first step in improvising on this simple melody is to boil it down even further by looking at the skeleton of the melody. The skeletal tones fall on beats one and three of each bar.

Level 1: Connecting with Quarter Notes

Level 1 of our five levels of improvisation involves connecting these skeletal tones with constantly moving quarter notes.

Igor Stravinsky is quoted in *Poetics of Music* saying:

“My freedom thus consists in my moving about within the narrow frame that I have assigned myself for each one of my undertakings. I shall go even further: my freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself

with obstacles. Whatever diminishes constraint, diminishes strength. The more constraints one imposes, the more one frees oneself of the chains that shackle the spirit.”

In the case of this skeletal melody concept, restricting and limiting the field of action paradoxically gives us the freedom to make one small creative gesture.

Try playing constantly moving quarter notes on the skeletal melody, but only in steps; that is, restrict the way you connect the pitches to stepwise motion—no leaps. That will be level 1A (see example 1A). For level 1B, connect the skeletal melody in constantly moving quarter notes in leaps—no steps (see example 1B). Finally, level 1C involves connecting the skeletal melody in constantly moving quarter notes with some chromaticism added (see example 1C). Note that in 1C, the skeletal melody is treated more freely with less regard for rules. As you become familiar with this approach to improvisation, let the spirit of the lines you are creating lead you.

Level 2: Constantly Moving Eighth Notes

Keeping the same skeletal melody, now apply constantly moving eighth notes. Levels A, B, and C are as above. In each case, connect the skeletal melody with constantly moving eighth notes (a) in steps, (b) in leaps, and (c) with chromaticism. (See example 2, Skeleton Embedded in Eighth Notes.)

Level 3: Rhythmic Variations

In level 3, Shift your focus slightly and make up rhythmic variations on the skeletal melody. In the first two levels, you were restricted rhythmically to playing constant quarters or eighths. Here you’re free to play any rhythms you want as long as you play the skeletal melody. (See example 3, Jazz Rhythm over Skeleton.)

Level 4: Counterpoint

Level 4 involves playing counterpoint to a melody. This is an extremely important but rarely discussed approach employed by great improvisers in any idiom. The best way to begin thinking about this

level is to imagine a singer working with an instrumentalist who is playing tasty backup while the singer sings. That tasty backup is essentially a counterpoint to a melody. Your counterpoint should be relatively still while the melody is moving, and relatively active while the melody is still. You should get to the point where you can keep a melody going in your head while playing counterpoint on your instrument. (See example 4, Counterpoint on Melody.) This bifurcated hearing exists in nearly all styles of music. To practice this, I recommend that you record yourself playing a melody and then play the recording back at a medium volume while improvising a counterpoint. Over time you should gradually turn the volume down on your recording until you can keep it going entirely in your head without reference to an external source.

A lot of great bebop melodies are constructed using this principle. For instance, the Charlie Parker line “Ornithology” is written on the chord changes of the song “How High the Moon.” We call this kind of line a *contrafact*. If you were to play “Ornithology” against the melody of “How High the Moon,” you’d see that they fit together like lock and key. One is active, where the other is still, and vice versa. The point is to keep a melody going in your head while playing a counterpoint on your instrument.

Level 5: Abstraction

Level 5 involves making a conceptual leap and imagining the eight bars of “Mary Had a Little Lamb” as a frame in which you improvise (see example 5). I often ask my students to make an abstract drawing and then try to play that visual abstraction in the frame of the eight bars of this tune.

These five principles of melodic improvisation are applicable to any style of music. All you need to do is find the skeletal melody of whatever you’re improvising on, and then follow these simple rules. I have worked with people using these ideas on fiddle tunes like “Arkansas Traveler,” on jazz standards like “All the Things You Are,” and even on movements from the Bach unaccompanied violin sonatas.



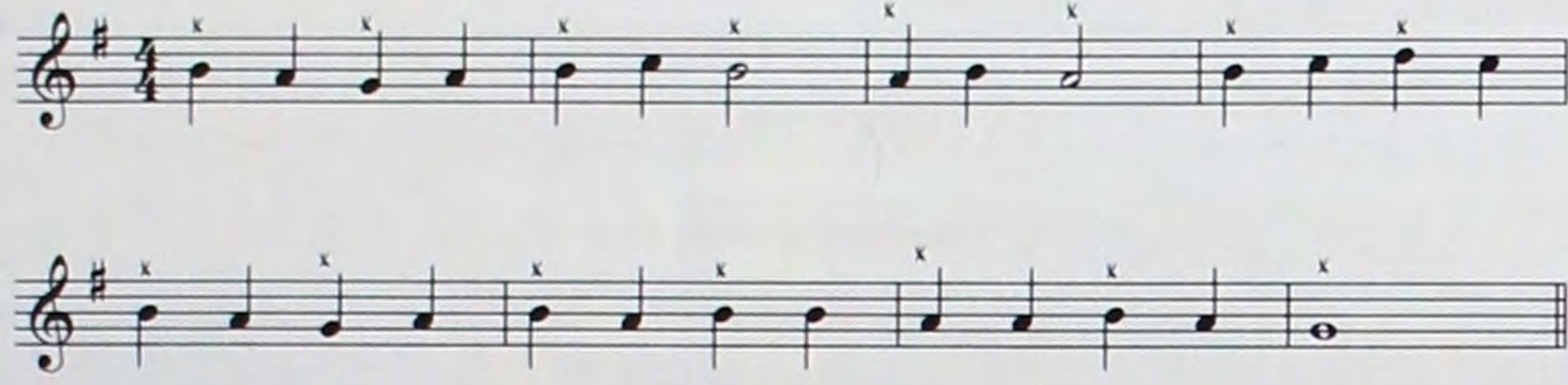
Matt Glaser is the artistic director of the American Roots Music Program at Berklee. This lesson is an edited excerpt from his book *Bluegrass Fiddle and Beyond: Etudes and Ideas for the Modern Fiddler*, published by Berklee Press.

Musical Examples

Ex. 1

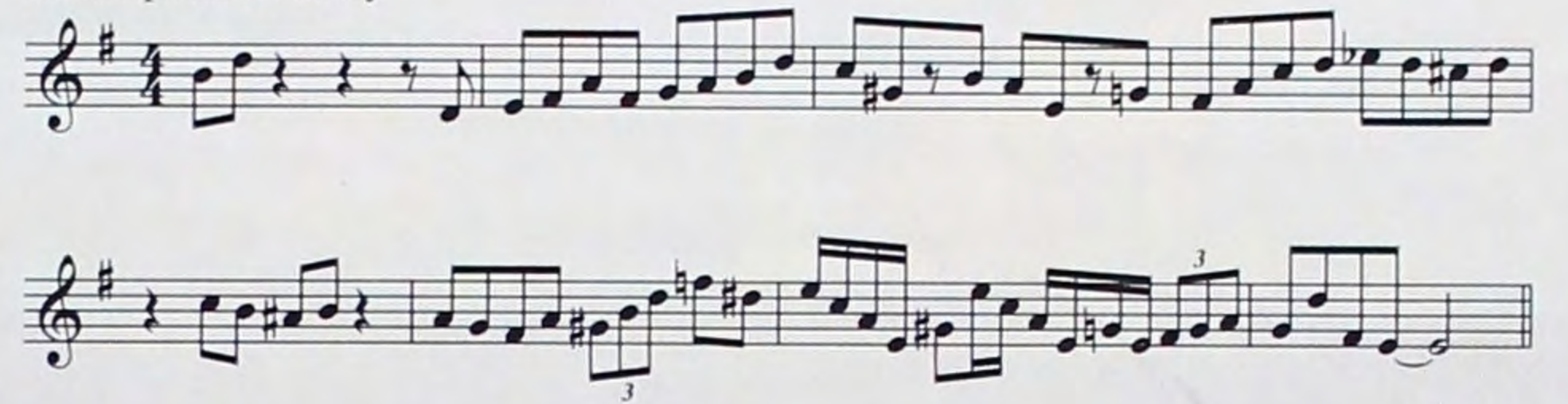
MARY HAD A LITTLE LAMB

Melody by Lowell Mason

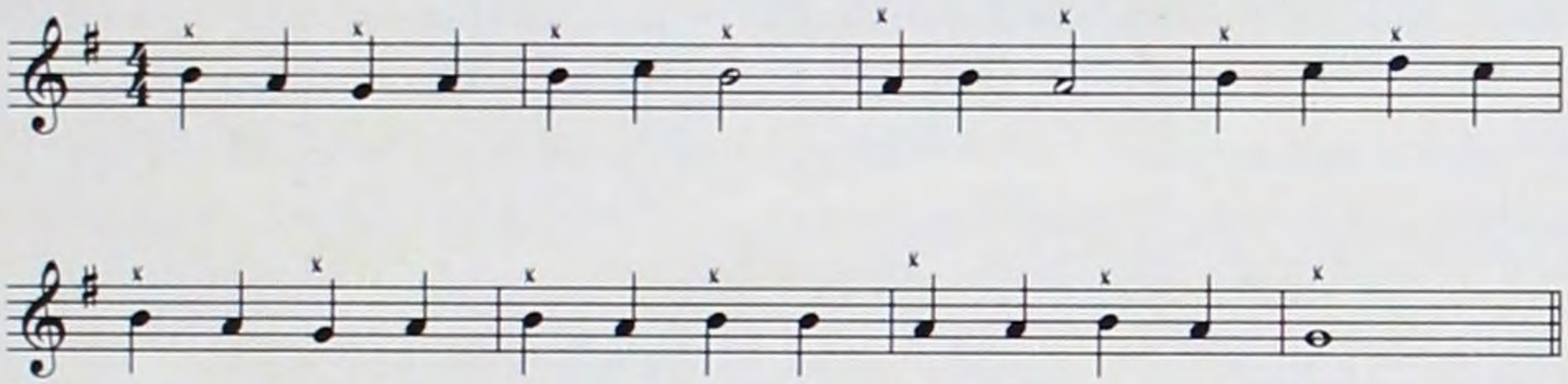


Ex. 4

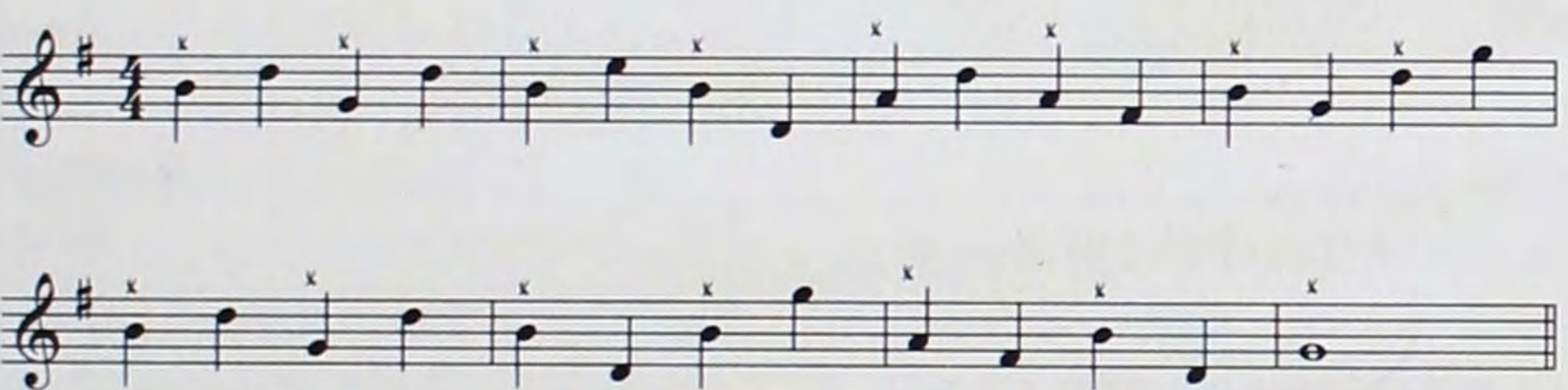
Counterpoint on Melody



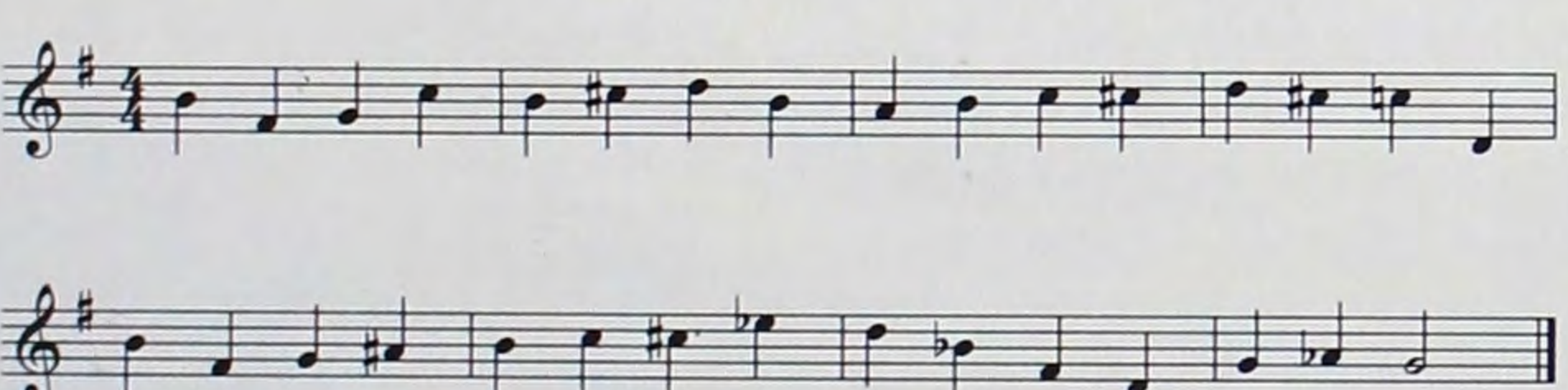
Ex. 1A



Ex. 1B

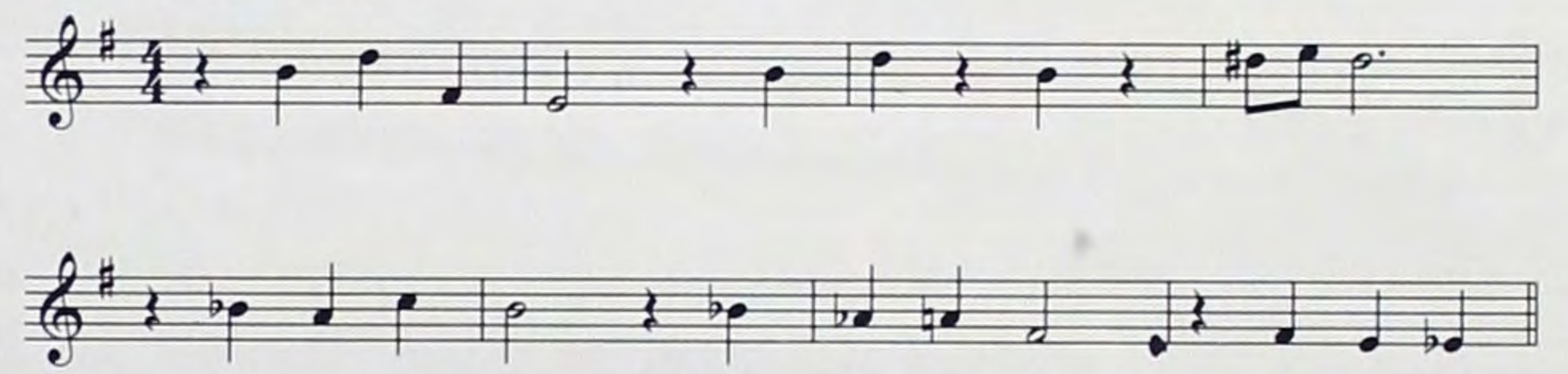


Ex. 1C



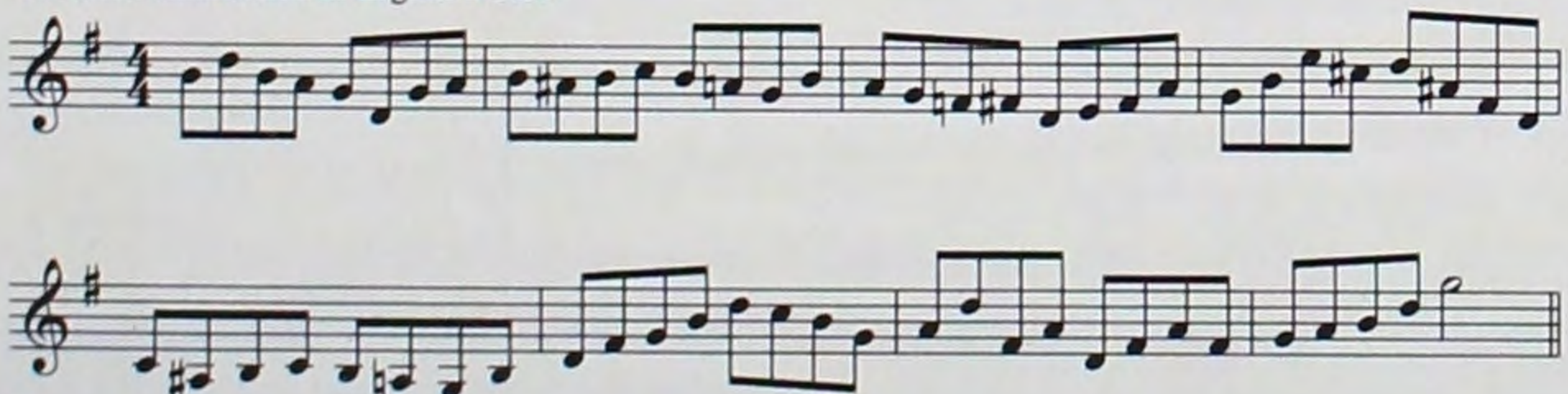
Ex. 5

Complete Abstraction



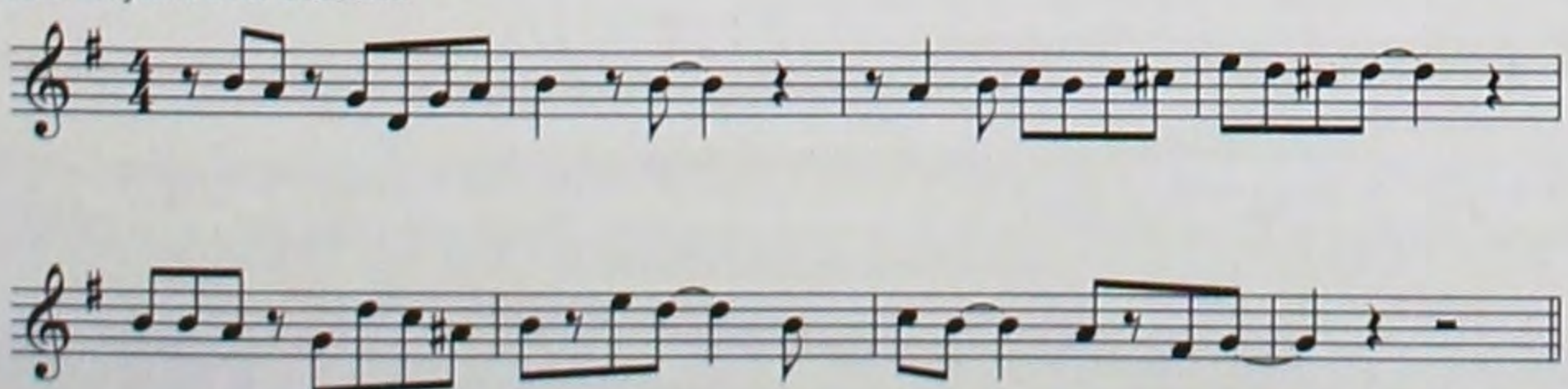
Ex. 2

Skeleton Embedded in Eighth Notes



Ex. 3

Jazz Rhythm over Skeleton



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ALUMNA NOTES

Compiled by Arielle Schwalm '10



Ernie Dewing '78



Linda Foy '79



Shele Sondheim '80



Jon Alberts '84

1968

Composer **Roger Aldridge** of Olney, MD, has a selection of original tunes, extended pieces, and ensemble scores available at the American Music Center. Visit www.amc.net/rogeraldridge.

1970

Marc Elbaum of Meredith, NH, has a song featured in Ernest Thompson's Academy Award-winning film *Time and Charges*. The song "When Love Is Good" was written and produced by Elbaum, David Henderson, and Thompson. Shawn Monteiro performed it. For more info, visit www.whitebridgefarmproductions.com.

1971

Chuck Mymit of Rego Park, NY, was awarded the Presidential Award for Outstanding Musical Achievement and Educational Service at Five Towns College this year.

1975

Dr. Ken Carper of Naples, FL, presented a trumpet recital in March 2011. Carper performed during a benefit concert for a church in the Holguin district of eastern Cuba that Carper has visited on several musical church-related trips. Carper closed the concert with the New Horizons Band, which he also directs.

Roberta Fabiano of Stony Brook, NY, and bassist Frank Gravis performed three special concerts at the "Guitar Heroes Exhibition" at the Metropolitan Museum of Art in New York City.

1976

Guitarist **Mark Fitzpatrick** of Port Charlotte, FL, wrote an instructional book for guitar called *Guitar for Two Hands*.

1978

Saxophonist **Rick Britto** of New Bedford, MA, released the new album *Conversations with Erik & I*, an avant-garde jazz saxophone album featuring Erik Van Dam. Visit www.rickbritto.com.

Keyboardist **Ernie Dewing** of Edgartown, MA, released his first solo album *Thru the Glass*. Visit www.facebook.com/erniedewing.

Percussionist **Richard Ruotolo** of Meriden, CT, recently performed his suite *One World-One Life* with the Hamden Symphony at The University of New Haven. Additionally, Ruotolo has been performing with his ensemble Speak No Evil. Visit www.ruotolomusic.com.

1979

Singer, songwriter, and guitarist **Linda Foy** of Twin Bridges, MT, released the new CD *Big Sky Dreams*. The album is an ethereal mixture of electronic beats, voice, guitar loops, and sounds of nature. Visit www.lindafoy.com.

Guitarist **Steve Freeman** of Duluth, GA, released the new CD titled *Surfside* featuring eight of his original compositions. Freeman has written several jazz guitar books and is the founder of the Atlanta Institute of Music. Visit www.stevefreemanguitar.com.

1980

Entrepreneur **Shele Sondheim** of Hollywood, CA, is the CEO of CSM Words and Music, a music production and publishing company. CSM currently works internationally with BoomTown Music Education, Sweden's international music-business education platform. Young artist Lica Guzman, a protégé of Phil Collins, recorded one of Sondheim's songs. Visit www.csmwordsandmusic.com.

1981

Adam Glasser of London, England won the 2010 South African Music Award in the Best Contemporary Jazz Album category for his harmonica album *Free at First*.

Drummer **Oscar Olivera** of Hackettstown, NJ, and his band RBI (Rock and Blues Inc.) were the open-

ing act at the Centenary College Mini-Blues Festival earlier this year. They also performed at the Stanhope House for the Homegrown Radio NJ Summer Benefit Concert.

Guitarist **Chris Taylor** of New York, NY, released his new CD *Nocturnal*. He was also featured on the website [guitarinternational.com](http://www.guitarinternational.com). Visit www.christaylorguitar.com.

1983

Guitarist **Robert McDonald** of Temecula, CA, will perform with Edgar Winter at the Montana Rocky Mountain Music Festival in August. McDonald is a physician, and his McDonald Clinic is a sponsor of the festival. Visit www.montanarockymountainmusicfestival.com.

1984

Pianist **Jon Alberts** of Seattle, WA, recorded *Apothecary* with bassist Jeff Johnson and drummer Tad Britton. Alberts is also the CEO of Seattle Investment Network, Inc., which develops and operates restaurants and nightclubs.

1985

Guitarist **Ron Jackson**, bassist **Norbert Marius** '87, and Hiroyuki Matsuura of Brooklyn, NY, make up the jazz trio Burning Gums. The group recently released its debut album. Visit www.burninggums.com.

Tim Cushman '80

A Passion for Music and Sushi

By Mary Hurley

Growing up during the sixties, Tim Cushman '80 took up the guitar and dreamed of being a rock star. Like many a Berklee student, he moved to Los Angeles to make connections and get his start in the business. And like many a hopeful musician, he found work cooking at a local restaurant to make ends meet. Unexpectedly he found a new passion: food. More than 25 years after his Berklee graduation, among food critics, gourmets, and ecstatic *Gayot*, *Zagat*, and *Yelp* reviewers, Cushman is a rock star in the culinary world.

To say that Cushman is the chef and owner of a good Japanese restaurant in Boston is a bit like saying that Kirk Hammett plays guitar in a popular metal band. Cushman opened his restaurant *o ya* in 2007 and received a gushing review from the *New York Times* food critic Frank Bruni, who named *o ya* the number-one new restaurant in the United States in 2008 (the best outside New York). *Food & Wine* magazine selected *o ya* as one of the top new restaurants in the world and named Cushman best new chef.

"I just got so fascinated with food, I took it for a ride," Cushman says, seated at *o ya*'s "chef's counter," shortly before opening for business on a recent afternoon. Three Japanese chefs prepped behind the counter as Billie Holiday sang "Pennies from Heaven" and Amy London crooned "Come Fly with Me" over the house system.

While *o ya*'s spectacular food is the star here, the music is more than background ambience. Online reviewers occasionally take note of it without even realizing Cushman's connection with music.

The Colors of Music and Food

"Music is very similar to food," Cushman says. "It appeals to a lot of the senses. I think in musical terms: harmony. Most food is dark or brightly colored. [With] dark, earthy flavors; minor chord. [With] bright food; sharp. It works like that—really," he says.

Cushman, who grew up in Millis, a small town 19 miles southwest of Boston, says he was attracted to music from a young age. He waited until he

was 23 to enroll at Berklee, after several years performing in a band to save and borrow enough money for tuition. He made up the time by completing his degree in guitar performance in three years. "I was impatient," he recalls.

He was starting to make music industry connections in Los Angeles when he took a restaurant job. Within three months, he was running the kitchen. "Food ended up winning," he says. "It was just a new adventure."

As a mecca for musicians hoping to be discovered, California became a place of discovery for Cushman. He absorbed the diversity of its cultures—the sizable Japanese community in particular. He discovered his affinity for Japanese cuisine and culture. "How refined the Japanese are," he notes, relating how in Japan cab drivers wear gloves and the cab seats are lined with linen. "On the train, everybody is quiet and respectful toward each other. It's like they wake up every day and make the best of whatever they do."

Cushman's found that the restaurant business isn't so different from the music industry. Along with tenacity and talent, you need to make connections at just the right time. He did that by becoming a sous chef in the sashimi restaurant of the great Japanese chef Roy Yamaguchi and briefly apprenticing with sushi master Nobu Matsuhisa.

No Overnight Sensation

Cushman is also an example of how an overnight sensation is typically anything but. "It's really perseverance," he stresses. "I pursued food, and I just kept going and going. If I had done the same thing with music, I am pretty sure I'd be at a similar level."

His adventures in food took him around the world. As a corporate chef for the Chicago-based Lettuce Entertain You, he did research in Japan, Thailand, Italy, Mexico, and other countries to create menus for the group's new restaurant concepts. In 1994 he launched a restaurant consulting business, four years before he relocated to Boston with his wife, Nancy, *o ya*'s co-owner and sake sommelier.

In 2007, people in Boston—and beyond—discovered Tim Cushman. Appropriately enough, *o ya* means "to discover" in Japanese. The restaurant is housed in a restored century-old brick firehouse on a seemingly hidden street a short walk from Boston's South Station. The unmarked entrance on the side of the building is a subtle but deliberate allusion to the restaurant's name. "We didn't choose the location; we chose the building," he explains.

The stylish yet calming space is where contemporary Japan meets historic New England. The 17-seat counter, where guests can watch the chefs prepare inventive and nontraditional sushi and sashimi, is made of recycled wood from barns in New Hampshire and Vermont. Ten tables line the wall on the opposite side of the smallish room. Cushman says he strives to make a customer's visit to *o ya* a multidimensional experience, with attention paid to atmosphere, lighting, music. For the complete artistic production, guests partake of *omakase*, the 17-course chef's tasting menu. It's wildly expensive—and popular.

Showtime

For Cushman, running a restaurant is akin to putting on a show. "He takes charge of dazzling," Bruni wrote in the March 2008 *Times* review that put *o ya* on the map. "And does so with intricate, stunningly creative dishes grounded in, but not restrained by, Japanese tradition." Bruni raved about the "quality of the ingredients, the warmth of the service and the coziness of the setting."

O ya continues to be one of Boston's most celebrated restaurants. In the recent edition of *Zagat*, *o ya* received the extraordinarily high food rating of 29 and the spot was included in seven "top" lists for the city's restaurants, including those for food, service, and overall popularity. The price of success? "Expectation levels are super-high," Cushman says. "It's a big responsibility to live up to those expectations and to exceed them. I climb the mountain every day."

Cushman is matter of fact about his food's wow factor. "I like to eat



Tim Cushman

tasty food. It's what I would want to eat. I like to excel at things and I'm always afraid I won't, and that always pushes me to be the best I can be."

He and his staff are always working on new ideas and taking time to develop recipes. "It's like writing new songs," he explains. He tries to mentor his staff as well. "When you own a restaurant, there are many moving parts."

Cushman still tries to fit playing music into every day. "Even if I only play for 10 minutes, I'm fine. I love playing and never want to give it up." He and Nancy even have a five-piece band, Rock Shrimp. At a recent charity event they played Hendrix, and a heavy metal version of Simon and Garfunkel's "Mrs. Robinson." "We like to rock out," he adds.

All Styles Get a Seat at the Table

"I like all music. Country and bluegrass have some of the best guitar playing on the planet. But my favorite, I have to say, is rock." *O ya* features a variety of musical genres, and Cushman grows animated talking about his process for selecting music for the restaurant just as he does when describing the importance of rice to sushi.

"I do all the soundtracks here," he notes. "I'll start off the evening mellow, then change. If it's a really energetic crowd, I'll play Snoop Dog or real eclectic stuff like 'I Am Sushi'" (a techno song from the 1980s that he found online). In their online reviews, diners note that they enjoyed dining to the unexpected sounds of Elvis's greatest hits, Alan Jackson, Bob Marley, and the Allman Brothers.

There is a Berklee undercurrent to all this, he notes. "The great thing about Berklee is that everybody who goes there to study goes for a purpose. Everyone is very focused. It gave me a great sense of accomplishment to graduate. I knew if I wanted to get from point A to point B, it would take hard work and dedication."

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



Keith Skooglund '86



Mordy Ferber '87



Gillian Welch '90

Guitarist **Scott Schroen** of Alpharetta, GA, performs with Ugly Radio Rebellion. Schroen also started his own business, Johns Creek Music, which provides opportunities for instruction, transcription, composition and live performances. Visit www.uglyradiorebellion.com.

1986

Ted Boyce of San Carlos, CA, released *Rock and Roll Nerd* with his band Famous Wannabes. The record was released in May and was produced by Something Magical Productions LLC. Visit www.myspace.com/thefamouswannabes.

Guitarist **Kevin Kastning** of Groton, MA, released the new album *I Walked into the Silver Darkness* with Mark Wingfield. Kastning performs on various guitars, including the 14-string contraguitar and 12-string extended baritone guitar. Visit www.kevinkastning.com.

Brazilian-born composer **Miguel Kertsman** recently released the album *Time? What's Time?* He also released a music video for the song "The Calling" from the album. Visit www.miguelkertsmanmusic.com.

Songwriter **Kelly Riley** of Lynn, MA, performed at the Katharine Hepburn Cultural Arts Center on July 17 in Old Saybrook, CT. The concert will be a CD release show for her newest album. Visit www.kellyriley.net.

Composer **Brian Siewert** of Brentwood, TN, premiered his symphonic works at the Schermerhorn Symphony Center in Nashville. Siewert also released the new album *Feel*.

Guitarist **Keith Skooglund** of Bloomington, IN, just released a self-titled CD of guitar-based instrumental music. The CD highlights Skooglund's skills as an acoustic guitar finger stylist and an electric player. Visit www.keithskooglund.com.

Saxophonist **Tommy Smith** of Larkhall, Scotland, released the new album *KARMA*. The album features Irish, Scottish, Japanese, and Arabic folk influences. Smith has also been nominated for two Scottish Jazz Awards and as best educator and best jazz instrumentalist. Visit www.tommy-smith.co.uk.

1987

Guitarist **Mordy Ferber** of New York City has released the CD *Reflection* featuring nine of his jazz compositions with backing from a quartet. Mel Bay Publications has also issued the book *Mordy Ferber Compositions* featuring 32 pieces penned by Ferber. Visit www.mordyferber.com.

Bassist **Terje Gewelt** of Oslo, Norway, released the new CD *Selected Works*. This is his ninth CD release. Visit www.resonant-music.com.

Chris Horvath of Mar Vista, CA, was the musical director for the musical episode of *Grey's Anatomy* earlier this year. He was also the musical director for the musical episode of *Scrubs*. Horvath is also the current creative director at Jamnation Music.

1988

Composer **Jean-Baptiste Boclé** of Brooklyn, NY, orchestrated and arranged the epic music score for THQ's video game *Homefront*, which was recorded with a 40-piece orchestra. The game was released in March 2011.

1989

Touring and session guitarist **Eric Normand** of Nashville, TN, has just published his first book, *The Nashville Musician's Survival Guide*. It includes an overview of music-related jobs in Nashville's nightclub, touring, and recording industries and draws on Normand's experience working with artists such as Toby Keith, Jamey Johnson, and Rhett Atkins. Visit www.survivenashville.com.

Bassist **Kurt Ribak** of Berkeley, CA, performed at Yoshi's Oakland on June 27 with his band the Kurt Ribak Quintet. Ribak wrote all the tunes that were performed by the group. He has recorded three CDs of original music with the Kurt Ribak Trio. Visit www.ribak.com.

1990

Multi-instrumentalist and arranger **Stevie Blacke** of Los Angeles, CA, has played and arranged string parts for many major acts, including Joe Cocker and Cher. He most recently recorded all the strings for the films *Jesus Henry Christ* and *Everything Must Go* starring Will Ferrell. Visit www.stevieblacke.com.

Louis King of New York City recently composed the music for several national ad campaigns, including spots in Geico's "Tango" and "Do Dogs Chase Cats?" and Charles Schwab's "Quick to Market." King also launched his new website at www.getmelouking.com.

1991

Guitarist **Tariqh Akoni** of Pasadena, CA, has been touring with Josh Groban as his music director, conductor, and guitarist. He has toured with Natalie Cole, David Foster, and many others. Akoni is also the chair of the guitar department at the LA Music Academy.

1992

Bassist and composer **Bryan Beller** of Nashville, TN, released *Thanks in Advance: The Official Bass Transcription Book*. It features complete transcriptions of all 11 songs on Beller's 2008 album *Thanks in Advance*. Visit www.bryanbeller.com.

Dan Fox of Arlington, MA, and his Dixieland band Made in the Shade released the new CD *Stellar Jazz Safari*. The disc offers a survey of jazz styles, from traditional to bebop to free to fusion. **Crick Diefendorf '91**, **John McLellan '91**, **Mike Peipman '85**, and the late **Paul Dosier '90** are heard on the album.

Roger Fearing of Sherman Oaks, CA, works for Undertone Audio building custom-analog recording consoles. Fearing also runs a business making custom wood guitar products.

Sound designer **Jay Jennings** of Burbank, CA, was the sound designer for the feature film *The Hangover Part II*. He has also done the sound design for the "Ice Cream," "Submarine," and "Road Trip" commercials on DirecTV.

ALUMNI BEAT

The largest graduating class in Berklee's history has just made the transition from students to alumni. I offer congratulations and well wishes to all.

The Alumni Affairs Office is creating a mentoring program to connect alumni with students as they prepare for their careers. In recent months, several alumni have visited the campus to share their experiences with students. In early April, **Bob Reynolds '00** and **Sean Hurley '92** (the saxophonist and bass player, respectively, for John Mayer's band), and **Rashawn Ross '00** (trumpet player for the Dave Matthews Band) stopped by. Dubbed "Triple Threat," the trio spent two days on campus and gave a clinic and concert. They used their clinic as an open audition to find a student drummer for their show at Café 939. The trio also shared insight gained from working with top artists and conducted a pro rehearsal where they taught a student drummer, guitarist, and keyboardist original material penned by Reynolds. The clinic and the performance were captured on a DVD that is available on campus in Berklee's Media Center.

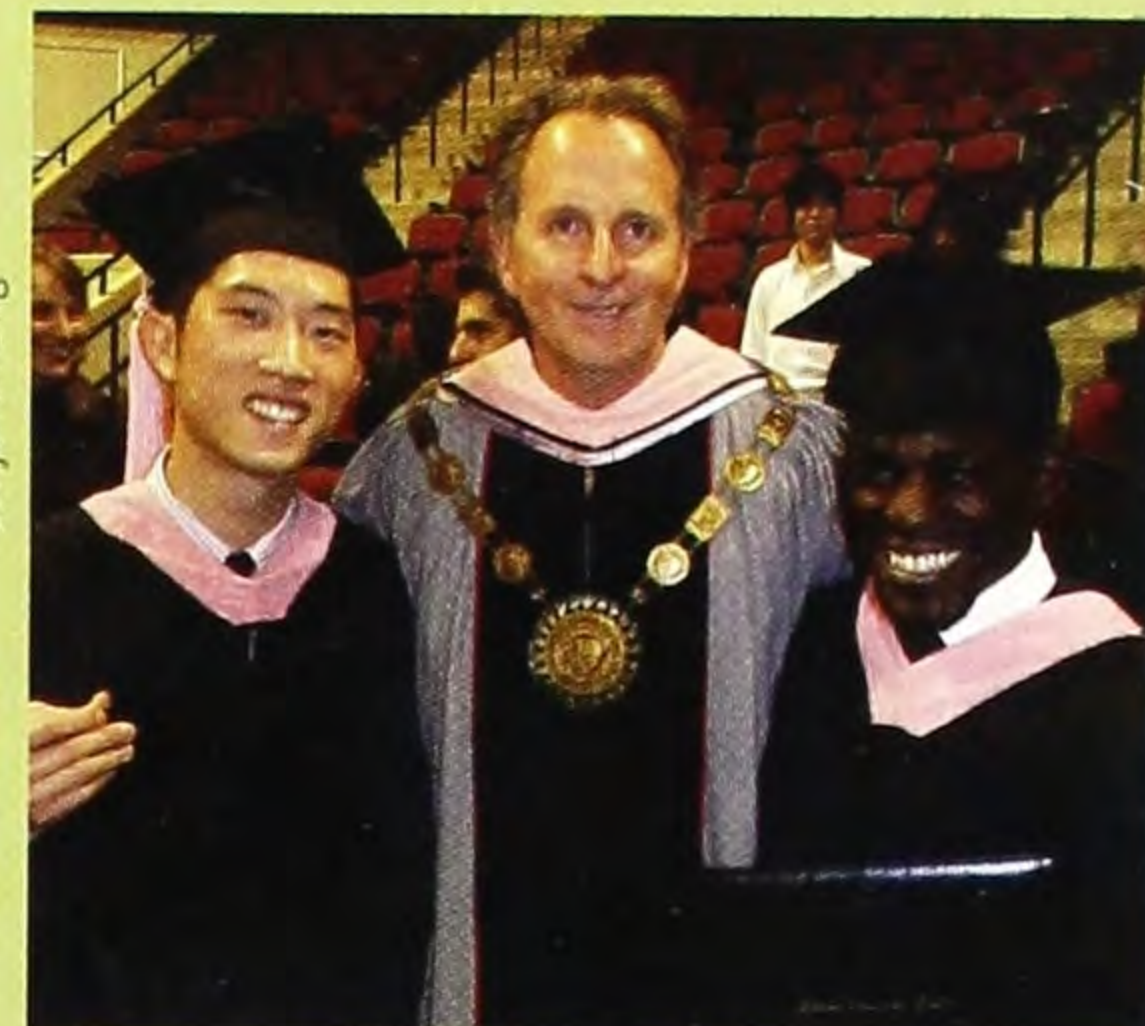
Alumna **Annie Clements '03** (the bassist and backing vocalist for Sugarland) has stayed connected to Berklee through her participation on alumni committees and alumni events. In July 2011, Clements returned to campus to attend a lunch with female students and to present a clinic for students of Berklee's Five-Week Summer Performance Program, in which her twin brothers were enrolled. All three siblings plus their father (a professional guitarist from New Orleans) performed together in a concert.

A special thank-you goes to all alumni who filled out electronic surveys on Berklee's alumni activities. More than 6,000 responses were received and will help us learn how we can best support our alumni community. In the future, we'll share a summary of the results. Finally, winners of this year's alumni grant program will be named in October and recipients announced in the next issue of *Berklee Today*.

Karen Bell, '90
Chief Alumni Affairs Officer



From the left: *Rashawn Ross '00, Sean Hurley '92, and Bob Reynolds '00* during a campus visit.



From the left: *Jonathan Ong, President Roger Brown, and William Wells* after the May 7 commencement ceremonies.



From the left: *Jeff Ramsay '90, Karen Bell '90, Annie Clements '03, Johnny Duke '09, and Bob Doezema '76* after a May concert at the Comcast Center in Mansfield, MA, featuring Sugarland and Little Big Town. Clements plays bass for Sugarland and Duke plays guitar for Little Big Town.

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Annie Clements '03
Sugarland Touring Bassist



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Carey Yaruss '99



Adam Kestler '00



Jaleel Shaw '00

Singer/songwriter **Gillian Welch** of Nashville, TN, released the CD *The Harrow & the Harvest*. She will tour with **David Rawlings** '92 to promote the disc. Visit www.gillianwelch.com.

1993

Guitarist **Reg Bloor** of New York City will perform in the Glenn Branca Ensemble internationally this summer in support of the group's album *The Ascension: The Sequel*. Visit www.glennbranca.com.

Guitarist **Matt Riley** of Mount Laurel, NJ, released *Everything We Know*, an album with his band Adams Wilson. The album features songs cowritten by Riley and was released in May. Visit www.adamswilson.net.

1994

Chris Alpiar of Atlanta, GA, is currently recording with **Bobbi Wilson** '00 for an album due for a Christmastime release. Alpiar is also working on a new project with his group 800 Giants, which includes fellow Berklee alumnus **Vlamin Abbud**.

Bassist **Luis Espailat** of Nashville, TN, will hit the road as the musical director and bassist for Sunny Sweeney, who will open for Brad Paisley this summer. Sweeney's single "From a Table Away" reached the top 10 on the *Billboard* charts. Visit www.luisespailat.com.

1995

Saxophonist **Teodross Avery** of New York City is pursuing a doctoral degree in jazz studies at the University of Southern California. Avery also released an acoustic-jazz album featuring the music of Led Zeppelin, Marvin Gaye, Earth Wind & Fire, Alicia Keys, and others. Visit www.teodrossavery.com.

1996

Teacher **Anne Kessler** of Mount Laurel, NJ, opened Curtain Call Performing Arts Center in New Jersey. The school brings voice, theater, and dance to the community through summer camp, classes, and full-length musical-theater productions. Visit www.curtaincallperformingartscenter.com.

Songwriter **J.R. Rotem** of Los Angeles, CA, was named one of BMI's pop songwriters of the year. Rotem has worked with many superstars, including Rihanna, Usher, Chris Brown, Nas, and Dr. Dre. Visit www.belugaheights.com.

1998

Conductor **Zoran Rebrovic** of Milton, MA, conducted the Senior SEMSBA orchestra in Bridgewater, MA, in March 2010. The 70-piece orchestra was made up of high school students from the Southeast Massachusetts District.

1999

Guitarist **Eliot Hunt** of Arlington, MA, the founder of Big Life Labs Inc., was chosen as the runner-up in the ReThink Music Business Model Competition (see related story on page 20). Visit <http://biglifelabs.com>.

Engineer **Will Kennedy** of Valley Village, CA, engineered and mixed Black Kettle's self-titled EP. The group is made up of **Keeley Bumford** '10 and **Kailynn West** '10. The EP also features **Josh Florian** '00 and bassist **Eric Holden** '98. It was recorded at the Sound City Studios, where **Dave Covell** '06 served as assistant engineer.

Composer **David Laborier** of Luxembourg released *Who's Afraid of the Big Bad Band*, in January 2011. The album features nine original big-band compositions. Visit www.labojazz.com.

Composer **Dong-Hwa Park** of Seoul, South Korea, released his fourth album, which includes traditional Korean songs arranged in the contemporary-jazz style. He also works full time as a jazz professor at Sarabol College in Korea.

Vocalist **Carey Yaruss** recently released *Blurt*. The semi-concept album is an eclectic mix of genres with intimately personal lyrics. The album is available at CD Baby and iTunes.

2000

Drummer **Patrick Charles** of Woodland Hills, CA, and the Patrick Charles Makandel Group will perform at the Yokohama Jazz Festival in Japan October 8 and 9. Visit www.patrick-charles.com.

Guitarist **Adam Kestler** of Summit, NJ, has released his debut solo record titled *Back to Normal* featuring 10 original songs. It features **Oli Rockberger** '02, John Platania, and Andy Kuusisto. Visit www.adamkestler.com.

Composer **Chris Opperman** of Clifton, NJ, recently released *The Lionheart* on his record label Purple Cow Records. The album features Grammy-nominated saxophonist **Frank Macchia** '80 and **Christopher Spilisbury** '02. This summer, Opperman's ensemble will headline at Zappanale 22 in Bad Doberan, Germany.

Alto saxophonist **Jaleel Shaw** of New York, NY, performed on the Late Show with David Letterman with Roy Haynes in June. Visit www.jaleelshaw.com.

2001

Drummer **Sly de Moya** from Santa Domingo, Dominican Republic, released an album with his band entitled *Sly de Moya and the Latin Bars* in May. Visit www.slydemoya.com.

Teacher **Joey Dundore** of Mountville, PA, started the JoeyDCares Rock Orchestra made of up 35 members, including young students and musically accomplished parents. The group recently released the nine-song album *Dare to Dream*. Dundore also teaches at Piney Ridge Elementary School.

Composer **Freddy Sheinfeld** of Pasadena, CA, composed the music for *La Hora Cero (The Zero Hour)* with Gabriel Velasco. The film is the biggest action film ever made in Venezuela. The movie is now being distributed internationally, and the soundtrack is available at iTunes.

L.A. Newsbriefs



David Grossman '79

After graduating from Berklee with a composition degree, **David Grossman '79** began his career in Los Angeles as a drummer and percussionist on the freelance circuit.

Since then his path has featured some impressive achievements. After transitioning into the business side of the television industry, Grossman became the senior vice president for music at Paramount Pictures, a position he held for 17 years. He then worked as the executive vice president of the Recording Academy, where he was at the center of the Grammy world. Recently, he began an exciting new chapter when he was appointed as the executive director of the Santa Barbara Symphony. Grossman also serves as the secretary of the non-profit Mr. Holland's Opus Foundation, which promotes music education in underfunded schools.

Bob Malone '87 has built an impressive touring schedule averaging 100 shows a year, headlining across the United States, Europe, Australia, and Asia. His unique blend of blues, rock, soul, and jazz piano styles found a new home recently when he signed on as the keyboard player for rock legend John Fogerty. One of Malone's first gigs with the former Creedence Clearwater Revival front man was a festival appearance in Russia before an audience of 100,000.

President Roger H. Brown and MP&E Professor Stephen Webber were on hand with **Cliff Brodsky '87** for the official announcement of the Cliff Brodsky Endowed Scholarship Fund during a concert to celebrate the opening of Brodsky Entertainment's new recording studio in Meriden, NH, in June. Producer and keyboardist Brodsky is a former Los Angeles



From the left: Cliff Brodsky '87 and President Roger Brown

resident who performed a set with his band of musical collaborators from the East and West coasts. The concert also featured sets by Berklee student songwriters **Emily Elbert '11** and **Julie Easterlin '11**. Elbert and Easterlin exemplify the kinds of students who will benefit from the new scholarship, which assists students demonstrating excellence as songwriters. The Brodsky scholarship was established in partnership with the Neda Nobari Foundation.

Movie director Camilo Vila premiered his new film *The City of Gardens* at this year's Cannes International Film Festival. It features a score by composer **Roger Bellon '75**, who has collaborated on three films with Vila. Bellon has also composed the musical score to the theatrical play *A Death in Colombia*, which opened June 18 in Los Angeles at the Beverly Hills Playhouse Skylight Theatre. This is Bellon's fourth theatrical score for writer Shem Bitterman and director Steve Zuckerman.

In the world of performance, guitarist **Steve Fekete '96** and multi-instrumentalist **Jim McGorman '95** are on tour with Avril Lavigne this summer. Drummer **Nate Laguzza '08** and keyboardist and singer **Neara Russell '10** are touring with Sony artist BC Jean. L.A. trio KING, featuring **Paris Strother '08** on keys and vocals, opened the final show of Prince's Welcome 2 America Tour, which culminated in a 21-night concert residency at the LA Forum. Each night during the series, Prince featured a different opening act, and KING joined a roster that included **Esperanza Spalding '05**, Chaka Khan, Carlos Santana, Cee Lo Green, and Janelle Monáe.



Bob Malone '87

I'm also pleased to announce that **Justine Taormino '06**, who has served as the intern services coordinator for Berklee's L.A. Internship Program, has been promoted to a new position. Taormino will function as the West Coast alumni regional representative working from the Berklee Center in Los Angeles. She will be the liaison between the Alumni Affairs Office



Justine Taormino '06

on the Boston campus and Berklee alumni living in or planning to relocate to Los Angeles. Don't hesitate to reach out to her at jtaormino@berklee.edu.

That's all for now. Stay in touch.

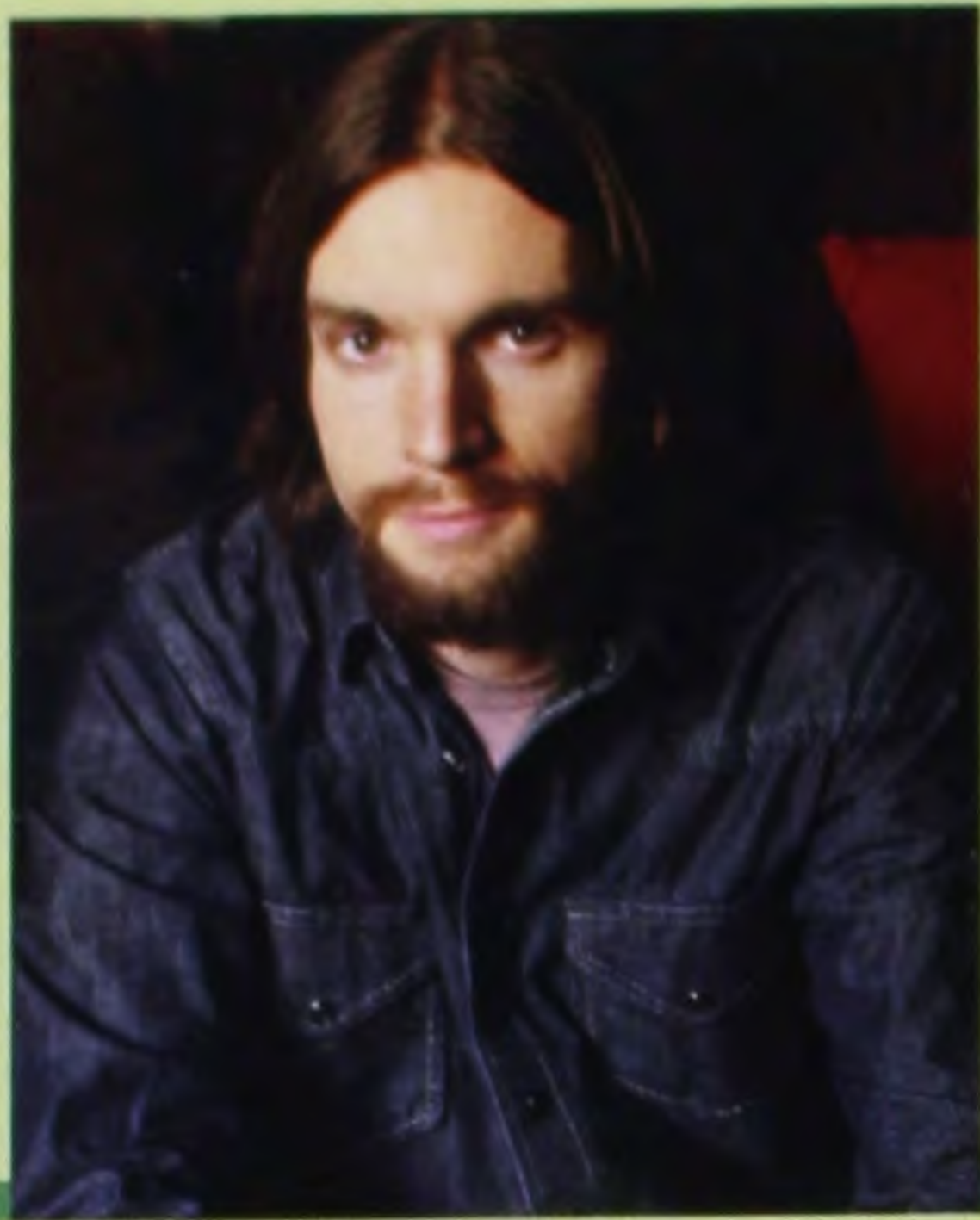
Peter Gordon '78
Director of Berklee Center in LA
pgordon@berklee.edu

Kauai Jazz Fest Features Top Student Group



The Hailey Niswanger Quartet. From the left: Takeshi Ohbayashi, Aaron Darrell, Mark Whitfield Jr., and Hailey Niswanger appeared at the Red Clay Jazz Festival June 25.

The fourth annual Kauai Red Clay Jazz Festival held in Kauai, Hawaii, in late June showcased a distinct Berklee flavor with the appearance of the Hailey Niswanger Quartet. The group comprises four of Berklee's finest students: Hailey Niswanger, on alto and soprano saxophones, Takeshi Ohbayashi on piano, Aaron Darrell on acoustic bass, and Mark Whitfield Jr. on drums. After playing an outstanding set, the group received a rousing response from the festival audience. The event's headliner, jazz flute legend Hubert Laws, also gave the group a rave review.



Matt Kilmer '02



Thomas Nowak '03



Jeremy Borum '05



David Petrelli '05

Saxophonist **Elan Trotman** of Boston, MA, has released the new single "Heaven in Your Eyes," which rose to number 14 on the Billboard National Smooth Jazz Charts. His latest album, *Love and Sax*, also debuted at number 20 on the Billboard Jazz Albums chart. Trotman also teaches in the Boston school system. Visit www.elantrotman.com.

Drummer **Mike Van Dyne** of Cohoes, NY, recently completed a 27-date European tour and a 15-date U.S. tour with his band Arsis.

2002

Guitarist **Jesse Bond** of Atlanta, GA, is the musical director for Melanie Fiona. He is touring with PJ Morton and the group will open for Maroon 5 for three concerts.

Percussionist **Matt Kilmer** of Brooklyn, NY, has performed with Lauryn Hill and oud player Simon Shaheen. Kilmer currently records drums for the Fox network's sitcom *Louie* with comedian Louis C.K. This summer, Kilmer's band the Mast will release its debut album, *Wild Poppies*. Visit www.mattkilmer.com.

Guitarist **Justin Purtill** of South Orange, NJ, recently released *Sore Eyes for Sight*. The album features **Leo Genovese '04**, **Ryan Leaver '02**, **Jeremy Shanok '03**, and **Will Rząd '06**. The album was recorded for Ayva, the record label of **Pablo Valero '09**.

2003

Guitarist **BJ Block** of Vancouver, BC, released *The Land of Make Believe* with Dawn Pemberton. A song on the album is a finalist in the song of the year competition for radio station Shore 104.3. Visit facebook.com/bjblockmusic.

Bassist **Brian Cockerham** of New York City completed a 34-city tour with Talib Kweli. He is currently in the touring band of P.J. Morton.

Lauren Jones of Brooklyn, NY, is pursuing a human resources career and has been hired as associate human resources generalist for the *Financial Times* newspaper.

Multi-instrumentalists **Christopher Nicholas** and JooWan Kim are the cofounders of Golden Fetus Records. The pair also created Ensemble Mik Nawooj. Both their ensemble and their record label work continuously to break boundaries to create new hybrid music. Visit www.goldenfetus.com.

Guitarist **Thomas Nowak** of Rocquencourt, France, recently released the metal EP *Becoming*. He wrote, arranged, and produced the record. Visit www.myspace.com/novagreen.

Songwriter **Tiana Star** of Seal Beach, CA, recently licensed four songs to NBC's *San Diego Morning Show*. She also wrote the music for the short film *One Way Ticket*. Currently, the TC-Helicon site is conducting an underground artist video series on her. Visit www.tianastar.com.

Misha Tarasov of Brooklyn, NY, performs as Svoy. This year, his song "Automatons" won best in the best Dance/Electronica Song category at this year's Independent Music Awards. Visit www.svoy.com.

2004

Drummer **Louis Cato** of Brooklyn, NY, and alto saxophonist **Alex Han '09** have been a part of the touring band for Marcus Miller and are on the road with the DMS Tour, which includes George Duke, Marcus Miller, and David Sanborn.

Rebecca Loebe of Roswell, GA, has been touring full time as a singer/songwriter. She recently made her national network TV debut on *The Voice* on NBC, which attracted 12 million viewers. Visit www.rebeccaloebe.com.

Isabelle Merheje of Los Angeles is the CEO and creative director at Vertical Horizon Entertainment, a company she founded. The talent roster includes the Regiment Horns and the Deadlies. Visit www.vhemusic.com.

Composer **Justin Nihiser** of Atlanta, GA, has had his music placed in multiple TV shows, including *Hellcats*, *The Big Bang Theory*, *Tosh.o*, *American Pickers*, and *Pit Boss*. Nihiser has also done music for a Burger King commercial and movie trailers for *Gulliver's Travels* and *Something Borrowed*.

2005

Composer **Jeremy Borum** of Torrance, CA, scored *Bugbaby*, the recent winner in the Best Horror Short category at the International Horror & Sci-Fi Film Festival. Borum is also the master arranger and music engraver for ZMX music. Visit www.jeremyborum.com.

Chelsea Kolakowski of Astoria, NY, started her own jewelry line called CB Designs. Her jewelry is available at www.cbdesignsnyc.etsy.com. Kolakowski is also the executive assistant to the CEO of Bravado International, which handles entertainment merchandise for superstar acts.

Engineer **Kenneth Pappaconstantinou** of Burlington, MA, engineered sessions for Big D and the Kids Table at his studio in Arlington, MA. His studio has also recorded and produced more than 15 audio book titles, some of which were best-sellers. Visit www.elephantmusicgroup.com.

Songwriter **David Petrelli** of Nashville, TN, released his new EP *The Petrelli Project*. Visit www.davidpetrelli.com.

Drummer **Steve Riley** of Los Angeles, CA, owns www.drum-studio.com, a leading Web source for remote-drum kit recording for songwriters, composers, and solo artists. Riley's clients include Latin pop stars Diego Verdaguer and Chris Syler, among others.

Vocalist **Connie Sisco** of Minneapolis, MN, collaborated with songwriter Neal Peterson on his latest album



Dirk Pate '06

Producer **Dirk Pate** of Irvine, CA, owns Timeless Music Group LLC. His most recent record was for Lloyd Banks entitled *Celebrity* featuring Akon. Pate also released the new single "Dance All Night" by **Ashley Rodriguez '09** and cowrote and produced her album.

Justine Taormino of Los Angeles, CA, was promoted from intern services coordinator of Berklee's L.A. Internship Program and now serves as the L.A. liaison for alumni affairs at the Berklee Center in Los Angeles. Berklee alumni in Los Angeles and those moving to the area can contact her at jtaormino@berklee.edu.

Tenor saxophonist **Mike Tucker** of Somerville, MA, is mastering a studio and a live album. Tucker is a full-time teacher at for Berklee's Five-Week Summer Performance Program and plays festivals and records with **Robin McKelle '99**. Visit www.tuckerjazz.com.

release *The Persistence of Tides*. The recording will be released in August. Visit www.nealpeterson.com.

2006

Belly dancer **Lauren Boldt** of Los Angeles, CA, is on tour with Miles Copeland's Bellydance Superstars. Visit www.laurenbellydance.com.

Guitarist **Aurelien Budynek** of Astoria, NY, recently performed at the Cape Town International Jazz Festival in South Africa and the Kriol Jazz Festival in Cape Verde with drummer **Cindy Blackman '80**. Budynek is currently the lead guitarist for the Broadway production *Rock of Ages*. Visit www.aurelienbudynek.com.

Boston-based singer, songwriter and harpist **Maeve Gilchrist** released her second CD, *Song of Delight*, in May. The album reflects the deep roots of her Scottish background and her distinctive musical direction.

Drummer **Carrie Jahde** of Berkeley, CA, is a member of the electro-jazz-funk project Planet Loop. In April the group released its second studio album, *Cubed*, featuring three different trios recorded on three different days. Visit www.planetloopmusic.com.

David Kaye of Redding, CT, plays banjo, dobro, and pedal-steel guitar with the String Fingers Band with **Rob Bonaccorso '92**, Dan Tressler, Dan Carlucci, and Ryan McAdams. Their new album *Don't Forget* is now available at www.stringfingers.com.

2007

Vocalist **Elissa Björck** (a.k.a. Elodie) of Stockholm, Sweden, recently released a single on Ultra Records with Stellar Project featuring Emelie Norenberg. Visit www.elodiemusic.com.

Songwriter **Megan Burt** of Denver, CO, was the winner of the 2011 Kerrville New Folk Competition. Burt also performed at the main stage during the Rocky Mountain Folks Festival and was a finalist in the Great American Song Contest. Visit www.meganburt.com.

Colin Cannon of New York City performed at the Xerox Rochester International Jazz Festival in Rochester, NY, with his quartet. Cannon leads his modern jazz quartet featuring **Thomas Hartman '09**, **Manami Morita '08**, and **Zachary Croxall '08**. The group appears on Cannon's debut album, *In Summary*. Visit www.colincannonmusic.com.

Wendy Simmons, **David Jimenez '06**, and David Carroll of Leander, TX, are the group Baby Atlas. They recently released a self-titled debut.

Los Angeles-based group KING, comprising **Paris Strother '08**, **Anita Bias '08**, and Amber Strother, opened for Prince's final show of the Welcome 2 America Tour. **Meghan Stabile '06** of Revive Music Group manages the soul trio. Visit www.weareking.com.

Nashville Notes



David Petrelli '05

In Middle Tennessee, the near-constant buzz of cicadas is ever present in the air at this time of year. As well, many of Berklee's Nashville alumni are creating buzz of their own in Music City. A number of us gathered at the home of alumnus **Gabriel Hizer '71** for a potluck networking and jam session, where we reconnected and learned what everyone has been up to.

Keyboardist **James Farrell '06** is playing with Vanguard Records artist Matt Nathanson. They appeared on *Jimmy Kimmel Live!* on June 22, and will open for Maroon 5 and Train in August and September. **Eve Fleishman '05** and **Joseph S. Smith '05** are touring to promote Fleishman's project *Peace or Drama, a Journey through Music and Art*. Also appearing on the album are **Sarah Johnson '05**, **Nomad Ovunc '04**, and **Charlie Worsham '06**.

The Lunabelles, an all-female band featuring multi-instrumentalist **Alexandra Kline '08**, has signed with BNA Records (Sony Music Nashville) and released the single "A Place to Shine." **Steffon Hamulak '92** produced a track featuring vocalist Richie McDonald (formerly of Lonestar) for the project *Gold Star Wives of America*.

Hillbilly Culture, a publishing company founded by **Amanda Williams '99** and her father, top songwriter Kim Williams, hosted a four-day songwriter retreat in June. **Emma White '10** played at New York's famous venue the Living Room on July 21. **Matt Mangano '00** has been producing artists for Zac Brown's Southern Ground record label. Mangano coproduced, engineered, and played on records for **Clay Cook '98**, Sonia Leigh, Nic Cowan, and Levi Lowrey.

Singer/songwriter **Jesse Terry '10** performed for the U.S. and NATO troops in Greenland from June 29 through July 8. **John Mattick '80** cowrote and produced all 14 songs on Chris Carpenter's new CD *Next Right Thing*. **Sarah Brown '09** released a self-titled EP in May, and the single "Let it Go" was named

song of the month by *Songwriter Universe* magazine. Guitarist **Chris Loocke '08** is playing on the tour with former *American Idol* contestants Josh Gracin, Kristy Lee Cook, and Love and Theft. Guitarist **Gus Berry '10** toured with **Liz Longley '10** throughout July and served as an assistant engineer on the new record by **Charlie Worsham**. This summer, Worsham will open for Taylor Swift. Singer/songwriter **Jenn Bostic '08** released her album *Jealous of the Angels* to iTunes and Amazon.com in June. **Charlie Hutto '06** cowrote and produced song "Missin' a Man" with Bostic for the album. Visit www.jennbostic.com to see the video of the title song.

Josh Preston '99 and his label Me and the Machine Records will release Adam Burrows's new album *Tall Tales* on July 26. With help from a Berklee Alumni Grant, **Joe Smyth '79** and his percussion trio performed for 5,600 underserved Metro Nashville students at 14 schools this spring. Vocalist, pianist, and songwriter **Kira Small '93** has been touring the country with her husband, bassist **Bryan Beller '92**. The bluegrass band Nu-Blu recorded Small's "Other Woman's Blues" for its album *The Blu-Disc*. **Veronica Petrucci '90** has signed an agreement with Lataillade Entertainment and Central South Distribution for her label Latin Soul Entertainment. She will release the CD *Made It Out Alive* and her first book, *How I Made It Out Alive*, this year. **Ashleigh Caudill '07** took second place in the bluegrass category of the MerleFest 2011 Chris Austin Songwriting Competition with her song "Row By Row."

Finally, yours truly, **David Petrelli '05**, signed with Shadow Mountain Publishing LLC and released the EP *The Petrelli Project*. It's available at www.davidpetrelli.com and will be released on iTunes and Amazon.com in August.

That's all until next time.

David Petrelli '05
Nashville Berklee Alumni
Chapter Leader



Amy Heidemann '08 and Nick Noonan '08



From the left: Terri Lyne Carrington '83, Cedric Hanriot '09, and John Patitucci



Neara Russell '10

Singer and songwriter **Hillary Reynolds** of Brighton, MA, and her band have released the EP *First Loves*. **Trevor Jarvis '09** and current students Jeff Hale and Ben Kopf are members of her band.

Songwriter **Neara Russell** of Los Angeles, CA, is the keyboardist and background vocalist for Sony/J Records artist BC Jean. The group performed in June on *The View*. The Universidad Nacional de Villa Maria wind ensemble, which was conducted by faculty member Gregory Fritze, premiered Russell's *Funk Happy* for chamber ensemble in Argentina. Visit www.neararussell.com.

Composer **David Watterson** of Palm Beach Gardens, FL, composed and recorded "We Will Build the Bridge," the school song for the Clinton School of Public Service in Little Rock, AR. Watterson recently earned his masters degree in public service.

2008

Composer **Alfonso "Poncho" Domene** of Monterrey, Mexico, and guitarist Andres Zambrano just finished their first season of the acclaimed rock TV show *AFD Live*. They're promoting their debut album, *Al Fondo a la Derecha*, mastered by Dominck Malta at Airshow Mastering Inc. in Colorado.

Songwriter **Amy Heidemann** and her fiancé **Nick Noonan** make up the group Karmin. In May 2010, they released their first album, *Inside Out*. The group was recently featured on the *Ellen DeGeneres Show* in April 2011 after their cover of "Look at Me Now" received more than 3 million YouTube plays in less than a week. The group is managed by **Nils Gums '06**.

Vocalist **Marcellus Long** of Los Angeles, CA, performed in the opening ceremony for the Los Angeles Lakers match-up against the Orlando Magic in March. Long has released his new single "The Price of Fame" via Interscope Digital Distribution. Visit www.marcelluslong.com.

2009

Pianist and composer **Cedric Hanriot** of Pont a Mousson, France, released his first album, *French Stories*, in February 2011. The album features jazz greats **Terri Lyne Carrington '83** (drums) and John Patitucci (bass). Visit www.cedrichanriotmusic.com.

Production editor **Eric Kalver** of Los Angeles, CA, is the choral production editor for school and church music at Alfred Music Publishing Co. in Los Angeles. Last fall, Kalver worked as an orchestrator on the films *Skyline* and *Fast Five*, the fifth sequel from the *Fast and the Furious* series. Visit www.erickalver.com.

Guitarist **Dustin Olyan** of Toronto, ON, and keyboardist **Zachary Tenorio-Miller** of Montclair, NJ, performed with the Andrea Belanger Band at Bonnaroo this year. The group traveled from Boston to the festival in Manchester, TN, in a van run solely on waste vegetable oil.

2010

Composer **Neil Cleary** of Los Angeles, CA, scored the feature-length documentary *Age of Champions* that premiered at Silverdocs AFI/Discovery Channel Documentary Festival in June. Cleary has also written music for several short films and commercials, including spots for Volvo and Fidelity Investments.

Guitarist and songwriter **Brian Dunne** of Boston, MA, was a featured artist at the Berklee Lunch Sessions at the Prudential Center. Dunne released his self-titled EP last fall. Visit www.briandunnemusic.net.

Oscar Garcia of Pasadena, CA, works as a postproduction audio engineer at Bang Zoom! Entertainment. He works on English localization of anime and video games.

Guitarist **Robert Gillies** of Stirling, Scotland, is an endorser for Lâg Guitars. Gillies has played extensively throughout the United States, the United Kingdom, Canada, and Japan. Visit www.robertgillies.com.

Guitarist **Kenyon Kowal**, drummer **Ehssan Karimi '11**, and bassist **Chris Cabrera '11** make up Stellamaze. The group has released its self-titled LP with help from Berklee students Jess Wilkes and Tyler Riccardi.

After auditioning for *So You Think You Can Dance?*, **Patty Ann Miller** of Sherman Oaks, CA, was offered a spot on the show.

Violinist **Ben Powell** has been in Paris studying and playing. He recently performed at the Sunset Sunside Jazz Club in Paris alongside Florin Niculescu, one of the world's preeminent practitioners of gypsy jazz.

Elevation Theory, a Boston-based band, finished up a Canadian tour with Jordan Knight. The group made its American TV debut on July 18 with Knight on *Lopez Tonight*. Band members include **Kirjuan Freeman '10**, **Sean Wright '09**, **Keithen Foster '10**, **Justin Faulkner '10**, **Phillip Young '09**, **Derrick White '10**, **Alex Potts '10**, **Nero Tindal '09**, **Anthony Truss '09**; and Berklee students Devon Parker, JoJo Streater, Enoghene Ajueyitsi, and Matthew Johnson. Visit www.elevationtheory.org.

2011

Vocalist **Julia Easterlin** of Boston, MA, will perform at Lollapalooza this summer. Easterlin has been featured on several Berklee albums including *Dorm Sessions 7* and Heavy Rotation's *Under the Influence*. Visit www.juliaeasterlin.com.

Singer, guitarist and songwriter **Emily Elbert** of Coppell, TX, was chosen as one of *Glamour* magazine's Top 10 College Women 2010. Elbert also released the album *Proof* this year. Visit www.emilyelbert.com.

Kelsey Michaelson of Los Angeles, CA, landed a job at Career Artist Management as a tour marketing assistant.

Guitarist and songwriter **Ken Yates** of London, ON, has been touring Canada and the East Coast since graduating. John Mayer recently blogged about Yates and his newest single "I Don't Wanna Fall in Love." Visit www.kenyates.com.

FINAL CADENCE

Compiled by Arielle Schwalm

Weston Dunwoody Baxter Jr. '49 of Alpharetta, GA, passed away on April 27. He was 83. Baxter worked as a jazz saxophonist, dance bandleader, musical contractor, and attorney. From 1946 to 1947, he was a member of the United States Navy Band on the USS Pocono and later graduated from Schillinger House (subsequently named Berklee College of Music) and Atlanta Law School. He is survived by his children, Kevin Bryan Baxter, Keith Duane, and Taylor Leigh Baxter; former wives Wanda Hodges Baxter, mother of his three children, and Camille Redfern Baxter.

Emilio P. Sonny Mancini '61 of Milford, MA, died on June 1 surrounded by his family at the Milford Regional Medical Center after a long illness. He was 73. Mancini served as a member of the 181st Infantry of the Massachusetts National Guard. He later studied at the Butera School of Art in Boston and Berklee College of Music. He also founded his own company, where he worked as a sign painter. He is survived by his wife, Helen Mancini.

Erling Kroner '74 died on March 2, 2011, surrounded by family at his home in Copenhagen, Denmark, after a lengthy battle with cancer. He was 67. Kroner was a trombonist and bandleader who began playing professionally during the early 1960s in Germany with the Dixieland Stompers. He also played avant-garde music with saxophonist John Tchicai, and rock with Melvis and His Gentlemen.

In 1967, Kroner formed his own group, which he led for the rest of his life. During the 1970s, Kroner was a member of the Norddeutscher Rundfunk Big Band in Hamburg, Germany. From 1973 to 1986, Kroner played with the Danish Radio Big Band and with the Leif Johansson Orchestra and White Orange, a band led by Lasse Bejbom. From the mid-1990s, he was the coleader of the

Bejbom-Kroner Big Band. In 2004, Kroner and the American baritone saxophonist Ed Epstein formed the band Bari-Bone Connection and recorded the album *Bari My Heart*.

Gary J. Radosta '82 of Marlborough, MA, died on May 1 at Beth Israel Deaconess Hospital in Boston, after a long illness. He was 54. Radosta attended Worcester Polytechnic Institute as well as Berklee. He worked for 25 years as a senior consultant of software development by the Olav Corp. of Holliston until illness forced his retirement. Through the years he performed with and acted as instructor for the 27th Lancers Drum and Bugle Corps of Boston and the Dukes of Marlborough Drum and Bugle Corps. He is survived by his wife, Katherine Radosta.

Miriam Hyman '83, a longtime Brookline, MA, resident, died peacefully on May 22 after a courageous battle with cancer. She was 53. Hyman was a professional saxophone player and the associate director of the John Payne Music Center in Brookline Village for 26 years. She was highly regarded for her music and poetry.

Born in Detroit, MI, Hyman grew up in Newton and earned a degree in English from Boston University. She didn't start playing the saxophone until age 22, when she began studying with John Payne, and later continued at Berklee. She led the Miriam Hyman Trio and Quartet and also played with the Blues Cousins, the Ruby Redd Band, Winnies Pub Band, and Split Image. Her alto-sax stylings were heard in many venues in the Boston area for 25 years. She is survived by her husband, Dan Weiner; her mother, Phyllis Hyman; sisters Leah and Beth; brother Ed; and nephews Jeremy and Alex.

We recently learned that **Drew Cacciottoli** '79 passed away in September of 2008.



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

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

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

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

Berklee Today
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1140 Boylston Street
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The View from the Wheelhouse

By Jim McGorman '95

On a recent tour in Singapore, I look at the clock and it's 4:30 A.M., but I'm wide awake in my plush room at the Ritz Carlton. I can't sleep; it's only midday back home in Los Angeles. So I pull out my iPad 2 and Facetime with my wife to check on her and our two dogs.

The life of a touring musician has many facets, some of which I wasn't aware of when I graduated from Berklee and moved to Los Angeles to enter the music business. In this ever-changing industry, learning to adjust to change—and to jet lag—has been my saving grace. That flexibility has helped me to develop as a musical director for artists like Avril Lavigne and Weezer.

Currently, I am out on tour with Avril supporting her newly released album *Goodbye Lullaby*. Onstage I play guitar, piano, cocktail drums, and sing. Sometimes I even sing the lead vocal. I love this gig.

In 2010, I was fortunate enough to play the Vancouver Olympics closing ceremony with Avril. I also played with Shakira at the World Cup Kickoff Concert in Johannesburg, South Africa. Among all the gigs I've done, these two events stand out as special moments. Over the years, I've gotten to work with Miley Cyrus, Cher, the Goo Goo Dolls, Poison, Michelle Branch, Paul Stanley, Kate Voegele, the Corrs, Marc Broussard, and New Radicals. Additionally, I was a member of the house band for *Rock Star: INXS* and *Rock Star: Supernova*. And I've played on the *Tonight Show* (13 times); on shows hosted by David Letterman, Conan O'Brien, Jimmy Kimmel, and Regis Philbin; and on *Saturday Night Live* and *The View*.

But in addition to performing and playing with top-notch musicians, in my role as music director I have tapped and developed a whole new set of skills. By helping to steer the ship for these artists, I have survived and thrived in the industry.

Bringing the Tunes to Life

People often ask, "Why does a high-profile star like Avril Lavigne need a musical director?" Or "What does a musical director do?" I see the role as being a producer for live settings. Over the past five years, my job has progressed to a very hands-on position directing the band, creating set lists, arranging material, and helping shape the overall presentation of the show.

After the completion of *Goodbye Lullaby*, for example, we created a new 90-minute set list. This task might sound simple. But when an artist has more than 40 recorded songs to choose from, it's a challenge. Avril has had some huge hits, so we start there. Next we incorporate new songs.

These choices can involve difficult tradeoffs. All artists think their newest material is the most exciting, but you have to strike a balance between the old and the new. You must play the projected hits and choose other album tracks to keep die-hard fans happy. You have to be honest about which songs translate well to a live setting. If we play an intimate club, it might be appropriate to play certain ballads or do a full acoustic segment. That may not work, however, in an arena with 10,000 screaming fans.

Though some of these decisions are made on the fly, we like to have a solid set made up before we head out on a run. Sometimes it works, sometimes it doesn't. At a recent show in Taipei, we had only one song scheduled for an encore. But by the end of the set, we sensed that the crowd was ready for more. So we chose a new song from the record. We hadn't played it in almost three weeks, but it went over well. We had rehearsed a slow song to perform, but I sensed that it would bring down the crowd's energy, so we didn't play it. You really never feel a set until you get out there and play in front of a crowd.



Jim McGorman and Avril Lavigne

Music directors play a critical role in making decisions that will help the artist's touring band reproduce the recorded version of the music in a live setting. That can be a real challenge. These days, few bands go into the studio and play together as a unit. Recordings have so many layered parts, sounds, and harmonies that when it comes to preparing to play the songs live, questions inevitably arise. Who plays what part? Who sings what harmony? Which songs should we play? Do we need to alter any arrangements? And while most bands can answer these questions on their own without someone steering the ship, a live rehearsal can quickly devolve into an unproductive battle of egos and a waste of everyone's time.

To prevent these problems, a music director is brought in as the captain. First, he or she should have all the answers to straightforward musical questions such as, "What is the third chord of the bridge?" But beyond that, a director can be a buffer between an artist and the band or between band members. A director may be asked to handle tasks the artist might find uncomfortable to say directly to a band member. For example, the artist may say to the director, "Please don't have so-and-so sing backgrounds on that song; he's always flat." (Every band has people who think they're better singers than they really are.) It's a director's job to make sure the music sounds great without damaging egos.

Some Keys to Success

In this business, you have to be ready for anything. Sometimes you may have to step into someone's shoes—literally. On the set of *Jimmy Kimmel Live!*, for example, I was playing guitar with Weezer. The band's management told me that everyone should wear matching white track suits. But when I

got to the dressing room, I noticed only five suits hanging on the rack—just enough for the band members. When I asked where my suit was, an assistant replied that Rivers, the lead singer/songwriter, had decided to wear a suit and tie instead and that I could wear his track suit. Here's the problem: I am 5'10" and Rivers is 5'6". Though snug, the top didn't look too bad, but the bottoms were another story. To avoid looking like I was wearing floods, I had the bottoms so low that they practically fell off my butt! From the front, my guitar masked the issue fairly well. But from the rear, I looked like 50 Cent.

Though many people think a musician's life is glamorous—and at times it is—there are vicissitudes. For all the amazing experiences I've had on tour and in the studio, I've had periods of unemployment and self-doubt. I certainly don't have it all figured out, but I believe musicians need versatility, diversity, and commitment. Confidence also plays a major role. I have survived by piecing together jobs from every corner of the business.

Some days I'm a music director; other days, a producer; and others, a session singer. To float in and out of circles with artists of varying styles, genres, and ages requires flexibility. These days a professional musician needs to be open to anything and everything. You have to bring creativity, honesty, and enthusiasm to everything you do. So keep playing, work hard, be humble, and cultivate a sense of humor. Finally, when you feel like giving up: don't. You didn't choose music; it chose you.

Jim McGorman is a guitarist, keyboardist, singer, songwriter, and producer living in Los Angeles. Visit www.jimmcgorman.com.

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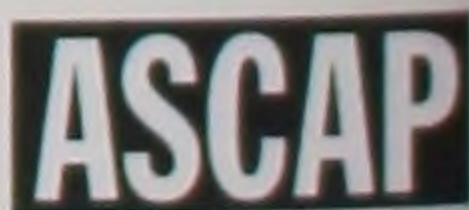
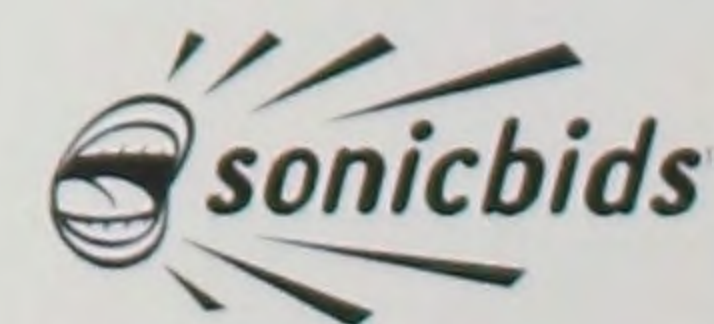


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