

Education:

Undergraduate:

- Studies, Hartt College of Music / University of Hartford. '76
- Studies, Berklee College of Music / Performance, Jazz Composition and Arranging. '77

Certifications:

- Management and Strategy Institute
-Strategic Organizational Leadership Certified (SOLC)[™] 2014.
- Project Management Institute
-Certification in Project Management / Project Management Professional 2015 (Certification includes use of software suites: Workfront, Google Drive Apps Wrike, Zoho, JoomProject, Projectfork.

Internships:

- Assistant Arranger for Don Hannah, Las Vegas based Arranger / Composer. Composer of "Spaces" and "Marble Game"
- Assistant Arranger / Producer for Joe Zito, Nat King Coles Music Director

Software Proficiencies:

All Office 13 Products:

- Word (Advanced)
- Excel (Advanced) Includes Kutools Add-in for Excel
- PowerPoint (Advanced)
- Outlook (Advanced)
- PDF (Advanced)
- Publisher (Intermediate)

Platforms:

- PC
- Mac
- Linux

Music Production: (Advanced proficiencies on all software listed)

- Sonar Platinum X64 DAW
- Kontakt and Play VST Instrument Platforms
- East / West Composer Cloud
- Native Instruments
- Steinberg Cubase
- Pro-Tools
- Waves VST / Mercury Bundle
- Sony Sound Forge, Acid and Vegas Suites
- T-Racks
- Finale and Dorico 2 Music Notation Platforms

Creative / Graphics:

- Adobe Photoshop (Advanced)
- Camtasia Video Editing for Education and Training (Advanced)
- Adobe Premier Video
- Sony Vegas
- Final Cut Pro

Web and Cloud Based Systems

- Web CMS (Content Management Solutions) Design and Deploy
- Cognito Conditional Logic and Branching Forms and Data Management
- Email marketing (Constant Contact, Mail Chimp)
- Project Management (see the list of platforms above)

Work History:

- Co-Owner Admagination Creative Services Studio 1994-Present

Core Duties:

1. Creating advertising commercials (jingles) for clients at the local, regional and national level.
2. Custom songs for non-profits, corporate, motivational, sport enterprises and cause awareness clients
3. Worked on major product release, shareholder and cause awareness conferences and events. Including: custom shows, event management, logistics, hotel negotiations and production.
4. Developing long-term customer relation strategies for sales growth.
5. Built and maintain high end digital recording facilities for production.
6. Create and maintain web presence using CMS systems and media optimized servers.
7. Develop and operate Best in Media (www.bestinmedia.com) a complete awards program online submission solution for data and media management for the broadcast and press club industry.

- Adjunct Professor, Northwest Nazarene University / Music Department 2012-2016

Core Duties:

1. Development of the Concurrent Credit Program syllabus with accreditation self-assessment study.
2. Worked with existing faculty and staff to implement the program which is used at the high school level for students that want to continue with their music studies and earn college credits.

- VP of Operations, International Festivals & Events Association, Boise, Idaho 2001-2012

Core Duties:

1. All hotel negotiations including A/V, Food and Beverage, breakout sessions, certification program (CFEE), conference budgets and the awards program.
2. Custom Show Production. Original opening and closing show storyboards, scripting and music production
3. Entertainment booking and logistics
4. Global image and branding for the annual conference.
5. Website design and content management.
6. Staff and volunteer logistics.

- VP of Entertainment & Operations, Boise River Festival 1994-2003

Core Duties:

1. Auditioned and booked 150+ entertainment groups on 7 stages over 4 days with 250,000 attendees.
2. Managed a staff of 8 stage coordinators and 50+ volunteers.
3. Contract and rider fulfillment for regional and national acts.
4. Coordinated with several city departments including; police, fire, EMT, Parks and Rec, sanitation.
5. Responsible for all sponsorship fulfillment at the local and national levels.
6. Opening and closing show production and custom music composition

- Adjunct Professor, University of Nevada, Las Vegas 1986-1989

Core Duties:

1. Developed Curriculum for Music Department Humanities Required Elective: The History of Rock and Roll.
2. Taught 3 sections (2 credit hours per section) in a lecture hall environment. 125 students per section.

- Full-time Faculty, Berklee College of Music – Boston, MA 1980-1986

Core Duties:

1. Full time faculty position in all 5 CORE Departments.
2. Senior Curriculum Developer for the Songwriting Major and Department Start-Up.
3. Faculty Senate Representative for the Accreditation Self-Assessment Steering Committee.
4. Directed Study Advisor for the Professional Writing Department.
5. Intradepartmental Coordinator for several major industry events and concerts
6. Contributing arranger for the Ensemble Department Vocal ensemble library

References:

- Larry Leasure / Commercial Developer / Board of Regents, The Dave Brubeck Institute
White-Leasure Development Company | 208-345-1842

"I sat on the Board of Regents at University of the Pacific for nine years and continue to sit on the Advisory Board of the Dave Brubeck Institute. One of my degrees is in Music (B.A.) from the University of the Pacific. In 2011, Tom worked closely with the music department at University of the Pacific at my request to help them create a proposal for implementation of a complete contemporary music division. Tom is certainly one of the most talented and passionate musicians I have met, and I know anything he gets involved with will be successful, trending and goal oriented."

- Dr Casey Christopher, Chair, Music Industry Department. Northwest Nazarene University
208-467-8413

"Tom helped me to design and teach one of the first classes in music and DAW technology that my (formerly Commercial Music, now) Music Industry Program developed and offered. I saw him search out the needs of the program, draw up potential plans for bringing his expertise, and then work diligently in giving the students an outstanding learning experience involving music hardware and software that were initially foreign to the student. His work was stunning to me at the time. Since then, I have learned that this is just the way Tom works: Great energy, strong conviction, and persistent delivery."

- Guy Finley, Executive Director / MESA (Media & Entertainment Services Alliances)
917-513-5963

"Tom has helped me creatively by offering his insight and skills to my music projects and brings a level of pragmatism and professionalism that maintains artistic integrity while meeting deadlines. He knows how to create a "hook" across multiple instruments and voices which helps engage a listener immediately. He charts like a master and his knowledge of the building blocks of music, song and production make each project effortless and fun."

In my own words...

During my years in the classroom, presenting at seminars and teaching private instruction, I have looked for ways to help students of all levels, backgrounds and abilities to have their "a-ha" moment. That point in their education where all the theories, practices and tradecraft come together at the simplest common denominator. I always come back to the musical golden rule of "tension / resolve". It's the stuff melodies, harmonies, song form, lyrics, rhythms, arranging, composition and even production are made of. It anchors familiarity, defines style, develops better ear training, gives form to function and can be thought of in artistic as well as mathematical terms. It's what makes music linear...move forward or come to an abrupt halt.

In melody, there are the tension notes that resolved to tonic notes...the essence of melodic composition and the study of true relative pitch. Harmony is the same, using stacked notes which are creating different combinations of the tension / resolve vertically (chord) as well as horizontally (guide-tones). In pop song form, the climb's (aka *pre-chorus*) main purpose is to create a build up to the beginning of the chorus by using melodic, harmonic, rhythmic, phrase and lyrical tension. The bridge (B Section) of a jazz composition is the point of departure that builds anticipation for the return of the A section.

Wagner's use of the Tristan chord in "*Tristan und Isolde*" and later extrapolated out in Debussy's "*Nuages from Trois Nocturnes*" highlighted the importance of a chord that screams for resolve as it reinforces the point of longing in the plot. In rhythm, syncopation desires the downbeat. In Handel's "Water Music" the use of a hemiola that plays with the listeners expectation in much the same way as the bass line from the Crusaders "The Well's Gone Dry".

To turn theories into muscle memory with any level of student is my goal in teaching through simplification and repetition. Once mastered, a student now has a logical point to step from as they begin their own experimentation of new and original ideas. *"Learn the rules like a pro so you can break them like an artist"-Pablo Picasso.*