

★ ★ ASCAP Leads Music Advocacy Efforts in Digital Age ★ ★

PLAYBACK

We Create Music

Spring 2014

ASCAP Celebrates
100 Years

Songwriter
Equity Act

ASCAP Country
& Latin Music Awards

Sundance
ASCAP
Music Café

**2013
ASCAP
ANNUAL
REPORT**
SEE PAGE 8

JACK JOHNSON

Celebrates 15 Years as Member

PRRST STD 913
US Postage PD
Permit 711
Long Prairie MN
P10 85/5
GILEAD MUSIC CO
GILEAD MUSIC CO
% DAVID SCHECTER
PO BOX 4445
CHATSWORTH CA 91313-4445



SXSW, The ASCAP Foundation Awards, Andrés Castro, Aloe Blacc, Striking Matches, Steven Price, Piá Mia, Gustavo Santaolalla, Lee On The Beats, Juhi



LEARN. CONNECT. SUCCEED.

The only U.S. music conference 100%
dedicated to songwriters and composers



TAKE YOUR MUSIC TO THE NEXT LEVEL.

- Celebrity Q&As
- Master Classes
- Songwriting & Composing Workshops
- Publisher & Business Panels
- DIY Career Building Workshops
- Showcases and Performances
- Attendee Song Feedback Panels
- Networking Opportunities
- State-of-the-Art Technology Demos
- Leading Music Industry Exhibitors

NEW in 2014: EXPO registrations include
free access to the panel videos after the event.
That's 60 hours worth of knowledge!

APRIL 24-26
2014

LOEWS
HOLLYWOOD HOTEL
LOS ANGELES

REGISTER NOW AT WWW.ASCAP.COM/EXPO

open to all music creators regardless of affiliation

[@ascapexpo](https://twitter.com/ascapexpo) [/ascapexpo](https://facebook.com/ascapexpo) #ASCAPEXPO



WE CREATE MUSIC
ASCAP 100
YEARS

ASCAP makes it possible for music to touch the lives of billions ascap100.com



WATCH THE FILM



HEAR THE SONG



EXPLORE THE TIMELINE

PRESIDENT'S LETTER

Paul Williams ★ ASCAP President and Chairman of the Board



Let's Modernize the System

TECHNOLOGY IS CREATING AMAZING OPPORTUNITIES FOR MUSIC TO

reach new audiences. But it's also creating real challenges when it comes to licensing our work. That's because the rules and regulations that govern how we do business haven't kept pace with this evolving ecosystem.

I firmly believe America's ability to continue creating and exporting the world's greatest music depends on all of us working together to modernize the music licensing system in a way that allows songwriters and composers to thrive alongside businesses that revolve around our music.

Our livelihoods depend on the income we earn from licensing public performances and reproductions of our works. And that's why ASCAP is so appreciative of the Songwriter Equity Act (H.R. 4079) recently introduced by Rep. Doug Collins (R-GA) and initially co-sponsored by Rep. Hakeem Jeffries (D-NY) and Rep. Marsha Blackburn (R-TN). It seeks to remove one of the artificial barriers that is keeping songwriter compensation below fair market rates and creating a dramatic disparity in the compensation earned by music copyright holders.

Now, when we find ourselves in rate court, as we did most recently with Pandora, this bill will enable ASCAP to present sound recording royalty rates as evidence for the court to consider as relevant market benchmarks when setting royalty rates for public performances of musical works. It is a simple and reasonable fix - but one which will begin the process of modernizing the copyright law to the benefit of all stakeholders.

This year, ASCAP is proud to celebrate its 100th birthday. More than 500,000 songwriters, composers and music publishers depend on us to negotiate licenses, monitor public performances, distribute royalties and advocate on their behalf. And ASCAP's collective licensing model continues to be the most effective, efficient and compelling way to serve the needs of all the stakeholders in the music marketplace. It allows us to provide music users with blanket licenses at reasonable rates, while ensuring that songwriters, composers and music publishers are fairly compensated for their work. And it ensures that billions of people have access to the music they love.

It is our mission to ensure that every generation of songwriters and composers know that they will receive the full value of their work; that they'll be paid in a fair, objective, transparent way; and that they'll retain control of their music.

We hope you'll join us in this effort by visiting ascap.com/advocacy. Working together with other stakeholders, I am confident that we can create a modern music licensing system that serves the needs of everyone and ensures a strong future for American music.

Best wishes,

PLAYBACK

VOLUME 21 ISSUE 1
SPRING 2014

Executive Editor Lauren Iossa
Editor In Chief Erik Philbrook
Deputy Editor Etan Rosenbloom
Senior Editor Karen Sherry
Editor, Creator's Toolbox Emile Menasché
Assistant Editors Brianne Galli, Alison Toczylowski

Contributors

Karl Avanzini, Jon Bahr, Thomas Barrett, Edan Dover, Kristie Fenning, Tim Hayes, Joncier Rienecker, Greg Seltzer, Jim Steinblatt, Rich Tozzoli.

Art Director Michael R. Vella

ASCAP BOARD OF DIRECTORS

President and Chairman of the Board
Paul Williams

Martin Bandier, Richard Bellis, Marilyn Bergman, Caroline Bienstock, Bruce Broughton, Desmond Child, Alf Clausen, Barry Coburn, Dan Foliart, Wayland Holyfield, Zach Horowitz, Laurent Hubert, Dean Kay, James M. Kendrick, Leeds Levy, Mary Megan Peer, Matt Pincus, Irwin Z. Robinson, Alex Shapiro, Valerie Simpson, Cameron Strang, Jimmy Webb, Doug Wood

Chief Executive Officer
John A. LoFrumento

Executive Vice President, Membership
John Titta

Please Refer Editorial Inquiries to:
Erik Philbrook 212-621-6322

ADVERTISING
Director of Advertising
Ellen Miller

582 North Broadway, White Plains, NY 10603
Phone: 914-649-3631
Email: emiller56@gmail.com

PLAYBACK

Is Produced By Westchester Media, Inc.

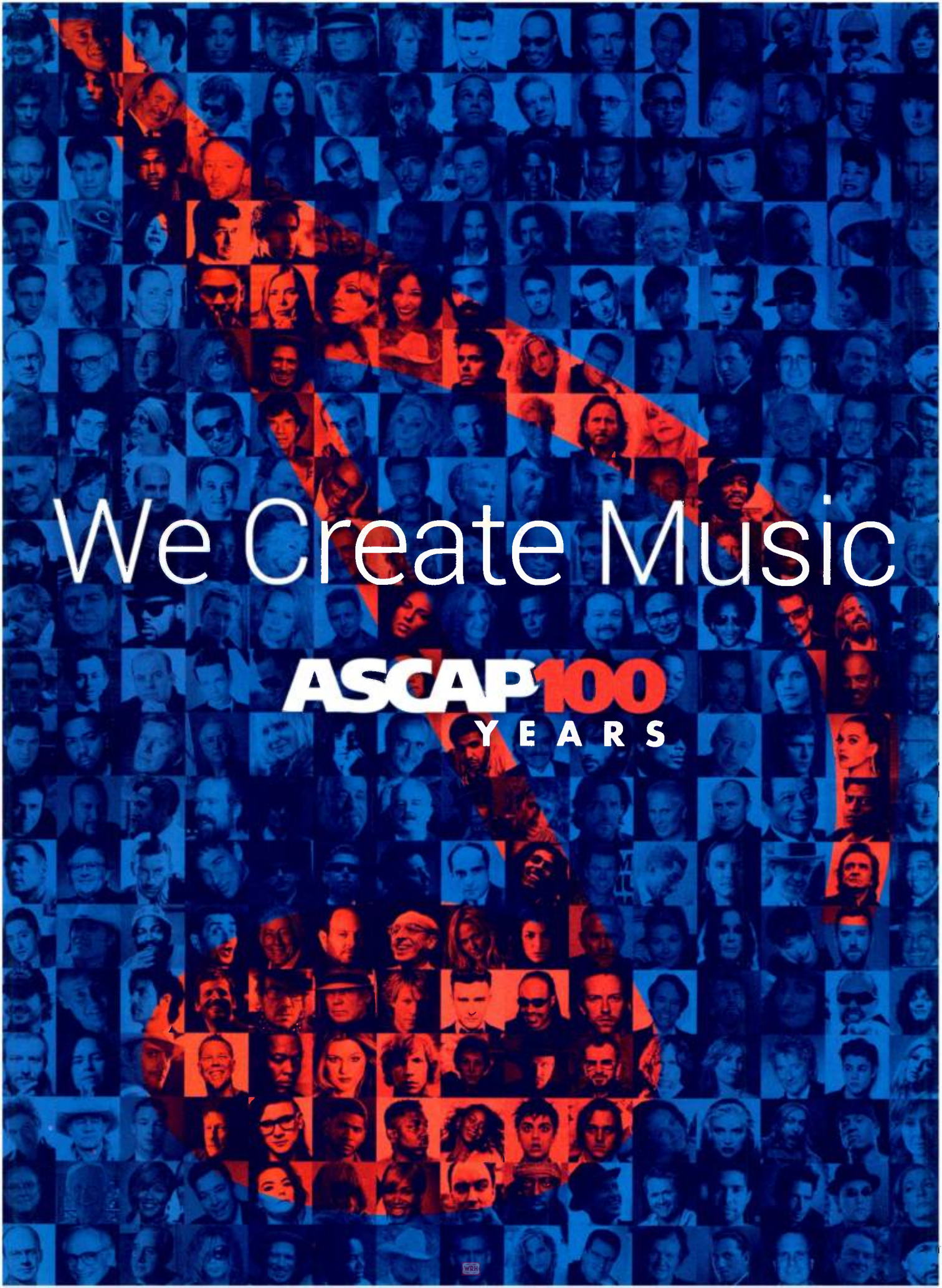
© Playback 2014
For The American Society Of Composers,
Authors & Publishers,
ASCAP, 1900 Broadway,
New York, NY 10023

All Rights Reserved. ISSN-1080-1391

Member Services: 1-800-95ASCAP
Website: ascap.com Email: info@ascap.com

ASCAP OFFICES

ATLANTA 950 Joseph E. Lowery Bld., Suite 23 Atlanta, GA 30318 (404) 685-8699 Fax: (404) 685-8701	NEW YORK 1900 Broadway New York, NY 10023 (212) 621-6000 Fax: (212) 724-9064
LOS ANGELES 7920 West Sunset Blvd., 3rd Floor Los Angeles, CA 90046 (323) 883-1000 Fax: (323) 883-1049	LONDON 8 Cork Street London, England W1S3LJ 011-44-207-439-0909 Fax: 011-44-207-434-0073
MIAMI 420 Lincoln Rd, Suite 385 Miami Beach, FL 33139 (305) 673-3446 Fax: (305) 673-2446	PUERTO RICO Martinez Nadal Avenue 623 Hill Side San Juan, PR 00920 (787) 707-0782 Fax: (787) 707-0783
NASHVILLE Two Music Square West Nashville, TN 37203 (615) 742-5000 Fax: (615) 742-5020	



We Create Music

ASCAP 100
YEARS

INSIDE

▶ Features



46

Where Music Meets Film

A highlight of this year's Sundance ASCAP Music Café was a CMA Songwriters Spotlight featuring Nashville's finest, including (pictured onstage, l-r) Lee Ann Womack, Brett James, Brandy Clark and Chris Stapleton

30



Jack Hits the Road

As Jack Johnson launches a world tour that will find him gracing some of the top music festival stages throughout the summer, ASCAP pays tribute to the songwriter-surfer-environmentalist for his 15 years of success as a member.

41



Look Who's Turning 100

ASCAP's 100th birthday celebration (so far) has featured an interactive website, a book, a film and music video, a major *Billboard* tribute, an exhibit at the Library of Congress, a party in Brooklyn and lots of cake.



ON THE COVER

Jack Johnson
photo by
Emmett Malloy



PLEASE RECYCLE
When you are done reading your copy of *Playback*, do Mother Earth a favor and recycle it.

PHOTOS (TOP), FRED HAYES (LOWER LEFT), EMMETT MALLOY (FAR RIGHT), ROCKY WILSON

Departments

8 ASCAP ACTION

ASCAP releases strong financials for 2013, what you should know about the Pandora rate court decision and ASCAP fosters new music discovery at SXSW

22 NEW MEMBERS

Pia Mia, Dan Romer, Gerardo Ortiz and Gustavo Santaolalla

24 RADAR REPORT

Andrés Castro, Striking Matches, Juhí, Aloe Blacc, Steven Price

56 THE CREATOR'S TOOLBOX

The latest techniques, gear and technology for the professional music creator

22 ▶

New ASCAP member **PIA MIA** has been named a *Billboard* 2014 Artist to Watch.



ASCAP100.com



OUR INNOVATIVE SITE

celebrates ASCAP's 100th birthday in an exciting and informative way. Watch our commissioned film, *Why We Create Music*, its companion music video, "More Than the Stars," and explore our interactive timeline covering 100 years of ASCAP and American music history.

"We Create Music" Blog



GRAPHIC DESIGNER

(and ASCAP member) Jeff Sheinkopf, who has worked on album art for dozens of major labels and creative projects for a wide range of artists, from Johnny Cash to The White Stripes, shares his tips for creating your own album art on a budget.

Columns

20 MIND YOUR BUSINESS

Understanding co-publishing and administration deals

62 LEGACY

Rock 'n' roll pioneer Mike Bloomfield is honored with a new collection of his history-making music, compiled by friend and collaborator Al Kooper



▲ **62**
Mike Bloomfield (left) as depicted on an album cover painted by Norman Rockwell

ASCAP Answers



MAXIMIZE YOUR MEMBERSHIP

by visiting ASCAP.com/video and checking out our helpful videos and tips on how to make the most of your ASCAP membership beyond just letting the royalties roll in.

WE CREATE MUSIC
ASCAP100
YEARS



WATCH THE FILM

Why We Create Music



HEAR THE SONG

"More Than The Stars"

Bill Withers Lady Antebellum Amy Grant Ne-Yo Dan Wilson Bear McCreary Stargate
Carter Burwell Josh Kear Claudia Brant Savan Kotecha David Lang Aloe Blacc



EXPLORE THE TIMELINE

ASCAP's Rich History

ASCAP100.com

Celebrating 100 years of the world's
greatest songwriters and composers

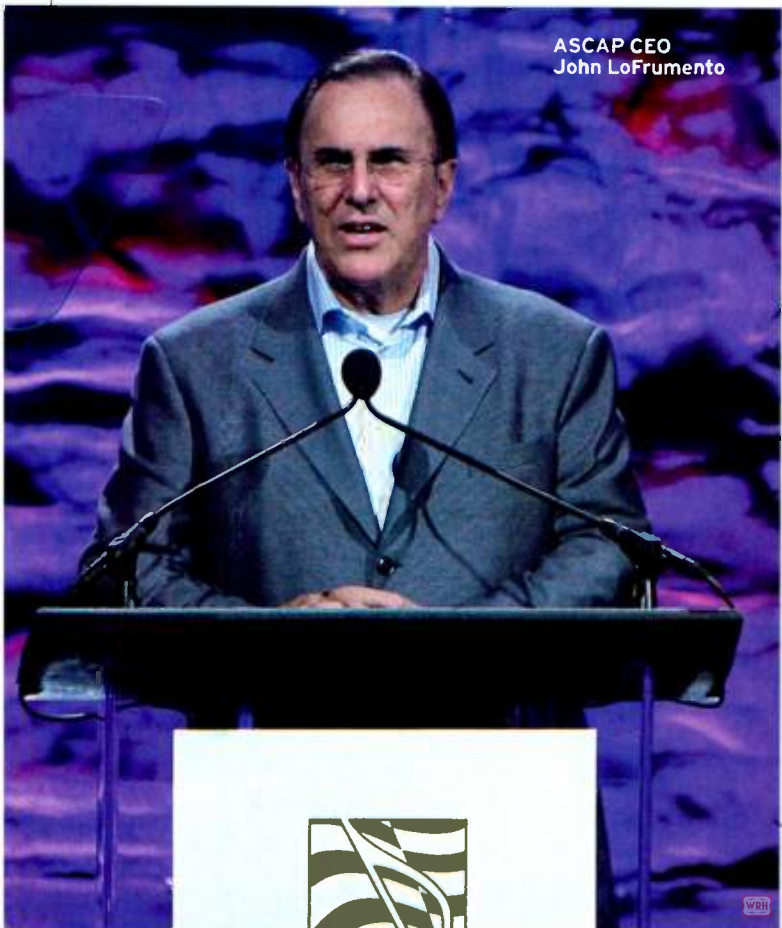


ASCAP ACTION

PANDORA RATE COURT DECISION ★ CHILD AND SHAPIRO ELECTED TO BOARD ★ ASCAP PRESENTS AT SXSW



ASCAP President Paul Williams



ASCAP CEO John LoFrumento

Strong Revenues Reported for 2013

Distributes **\$851.2 Million** to its songwriter, composer and music publisher members; Domestic distributions **up 6.1%** over prior year

ASCAP HAS ANNOUNCED THAT IT distributed over \$851.2 million in royalties to its songwriter, composer and publisher members in the the 2013 calendar year, an increase of nearly \$24 million over 2012. Domestic distributions totaled \$527.9 million, up 6.1%. 2013 became the sixth year in a row that ASCAP distributed well in excess of \$800 million - more than \$5 billion total - to its members. ASCAP is the only performing rights organization to do so, making it the global leader in performance royalty distributions to songwriters, composers and music publishers.

ASCAP President and Chairman Paul Williams commented: "More than 500,000 of my fellow songwriters, composers and music publishers depend on ASCAP to collectively license their work and collect public performance royalties, which are becoming a more vital source of income in the digital age. As we celebrate our centennial, we believe it is time to update the regulations that govern music licensing. ASCAP is working to shape a future which preserves the enormous benefits of the collective licensing model, while better reflecting how technology is changing the way people listen to music and the competitive landscape in which we operate."

Revenues remained strong at \$944.4 million, led by a \$13.2

TOP: FRANK MICELLOTTA/PICTUREGROUP. BOTTOM: RICK MULLER

“ASCAP is working to shape a future which preserves the enormous benefits of the collective licensing model, while better reflecting how technology is changing the way people listen to music and the competitive landscape in which we operate.”

ASCAP President Paul Williams

million increase in domestic receipts boosting ASCAP's financial growth, primarily from its new media and general licensing areas. Revenues from foreign societies also remained healthy at \$330.6 million. ASCAP remains among the most-efficient performing rights organizations with an operating expense ratio among the lowest in the world. 2013's operating ratio stood at 12.4% versus 11.3% in 2012, due to litigation expenses incurred as a result of ASCAP's rate court proceeding with Pandora Media which sought to lower the royalties it pays to music creators (see page 10).

ASCAP CEO John LoFrumento noted: "Our strong performance in 2013 further demonstrates why ASCAP is uniquely suited to serve the needs of both music creators and licensees in the digital future. I believe ASCAP's ability to transparently and efficiently track and distribute performance royalties using the most advanced technology is unmatched within the industry, as is our commitment to nurturing and advocating on behalf of our community of members. I am thrilled that in our 100th year, ASCAP is

still breaking new ground toward a more transparent, efficient and effective music licensing system."

ASCAP welcomed more than 30,000 new members in 2013. Among them are Zedd, Calvin Harris, Big Sean, Haim, Sia, Matthew Koma, Drake, Kings of Leon's Jared Followill, composer Steven Price (*Gravity*) and composer Gustavo Santaolalla (*August: Osage County*).

ASCAP members continue to garner the highest industry awards and honors. At the recent 56th Grammy Awards, honoring the music of 2013, ASCAP members took home the lion's share of awards, winning 60% of all categories. Pharrell Williams and Justin Timberlake each earned three Grammys, Jay Z and Sir Paul McCartney each earned two; bright, young newcomer Lorde (APRA) won the Song of the Year Grammy for "Royals;" Shane McAnally won the Best Country Song Grammy for "Merry Go 'Round;" and ASCAP's very own President and Chairman of the Board Paul Williams earned his third career Grammy for his work on Daft Punk's *Random Access Memories* album.

Continued on page 10

“I believe ASCAP's ability to transparently and efficiently track and distribute performance royalties using the most advanced technology is unmatched within the industry.”

ASCAP CEO John LoFrumento

ASCAP

BY THE NUMBERS

1st PRO

in the United States

100 Years

as the world leader in performance royalties, advocacy and service to music creators

500,000+

songwriter, composer and music publisher members

\$5 Billion

distributed to ASCAP members in the last 6 years

9 Million

works in the ASCAP repertory

250 billion

performances processed by ASCAP annually

12.4%

operating expense ratio, one of the lowest among PROs in the world

Continued from page 9

ASCAP maintained its high level of royalty payments to members through upgrades to its business systems, operational efficiencies and technological innovations, notably:

- ★ ASCAP migrated its data center operations to a new state-of-the-art facility with increased storage, power and speed to maximize the processing of performances.
- ★ ASCAP completed a 5-year project that simplified its license and rate structure for eating and drinking establishments, leading to a 30% increase in General Licensing customers.
- ★ Through the use of pattern recognition technology, ASCAP began automatically identifying musical works - mostly instrumental - on radio, TV and cable, even when voice-overs or sound effects are mixed with the music, increasing the num-

ber of performances tracked by 150%.

- ★ ASCAP expanded its satellite radio survey, resulting in 18,000 additional members getting paid and an additional 3 million performances processed in one quarter. In fact, through tracking enhancements coupled with a greater number of licensees playing a wider variety of music than ever before, the number of members receiving royalties has increased 45% in the past five years alone.

- ★ ASCAP introduced the "Play Music" license for small websites and mobile apps, an easy-to-use, economical agreement that can be obtained at ASCAP.com in a matter of minutes.

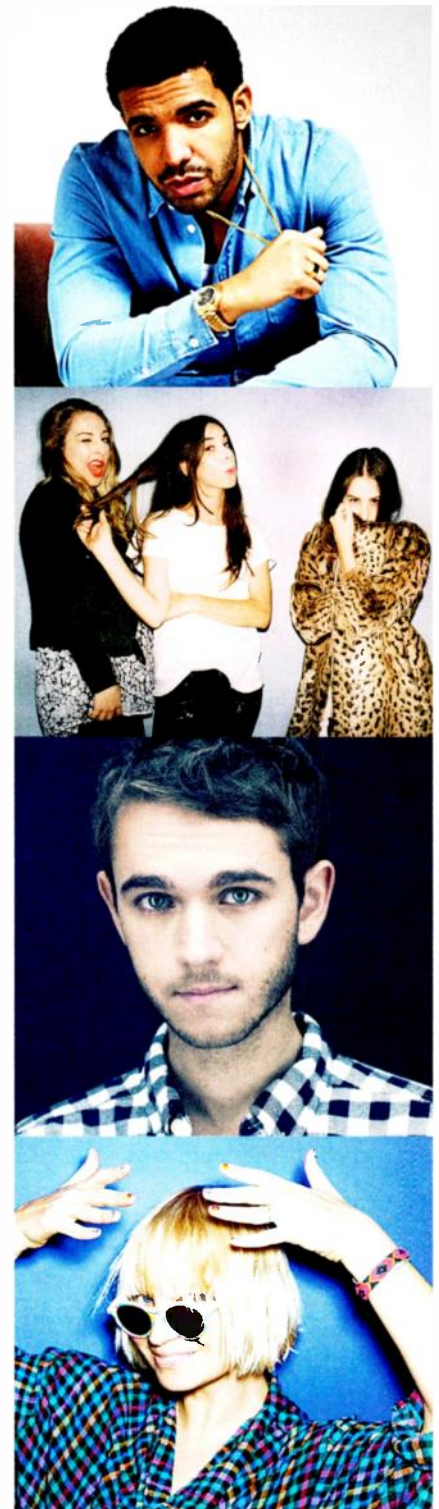
ASCAP songwriters and composers also swept the music categories at the recent Golden Globe Awards. Composer Alexander Ebert, bandleader of Edward Sharpe and the Magnetic Zeros, earned a Golden Globe for Best Original Score for his music to the 2013 film *All is Lost*. Rock legends U2 and writer-producer Brian Burton (aka Danger Mouse) earned awards for "Ordinary Love," their tribute to Nelson Mandela featured in *Mandela: Long Walk to Freedom*. In addition, long-time ASCAP member Stephen Schwartz's *Pippin* won a 2013 Tony Award for Best Revival of a Musical.

ASCAP members dominated the 2013 *Billboard* charts. Members whose songs hit #1 last year included R&B songwriter Robin Thicke, Latin songwriter Romeo Santos, country songwriter Ashley Gorley and

Christian songwriter Matthew West. ASCAP members Pharrell Williams, Bruno Mars, Brandy Clark, Justin Timberlake, Drake, Katy Perry, Jay-Z, Lorde (CAPRA), Kendrick Lamar, Alicia Keys, fun!'s Nate Ruess, Beyoncé, Josh Kear, Chris Tompkins, 2 Chainz, Mike Einziger, Aloe Blacc and many others also had a spectacular 2013.

Through its expansive, innovative and highly successful series of career development programs, ASCAP serves music creators at all stages of their working lives. From the annual ASCAP "I Create Music" EXPO, the Sundance ASCAP Music Café and TV and Film Scoring Workshops on both coasts to songwriting workshops, cross-genre songwriting camps and annual award shows, ASCAP provides valuable education, community support and professional recognition to its members. **PB**

Among the many writers who joined ASCAP in 2013 are Drake, Haim, Zedd and Sia




PHOTOS: DRACULA (DRACULA); HAIM (HAIM); ZEDD (ZEDD); K. WALTER

SPECIAL DISCOUNT FOR ASCAP MEMBERS!

CELEBRATING ASCAP'S FIRST 100 YEARS

WE CREATE MUSIC
ASCAP 100
YEARS

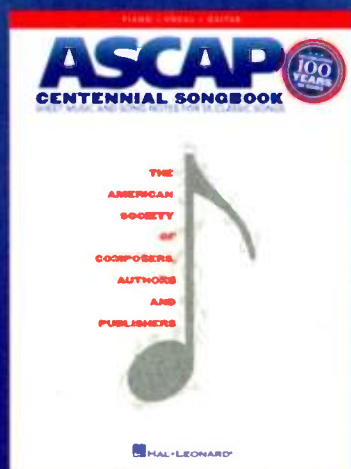
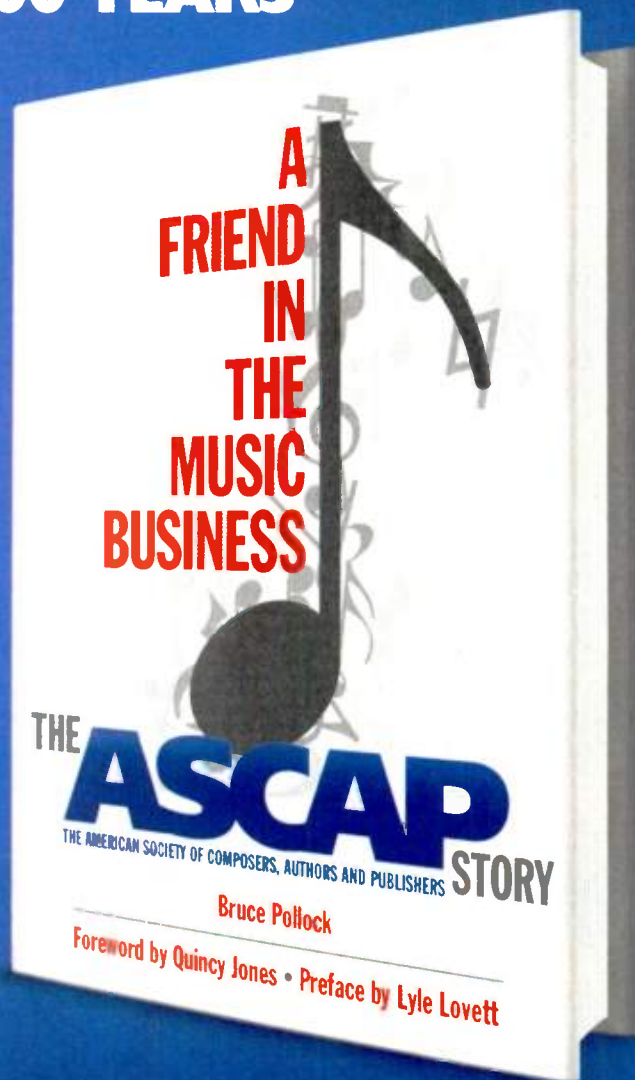
 HAL • LEONARD®

A FRIEND IN THE MUSIC BUSINESS

The ASCAP Story | by Bruce Pollock
Foreword by Quincy Jones • Preface by Lyle Lovett

For 100 years, ASCAP has been as prominent a force for the advancement, nurture and financial wellbeing of songwriters as any record label or publishing outfit one could care to name. Today, with copyright under renewed assault, that mission is as resonant and vital as ever, along with its role as nurturer of the young songwriters and composers who represent the future of music. Award-winning music writer Bruce Pollock looks back at ASCAP's influence on the music industry over the last 100 years and its continued relevance and importance today.

9781423492214 \$29.99
Hardcover • 320 pages
Includes BW and color photos



ASCAP CENTENNIAL SONGBOOK

55 songs spanning the history of ASCAP and celebrating its representation of some of the greatest songwriters of all time. Features a foreword by ASCAP President Paul Williams, notes about the songs by decade, and photographs of the composers and lyricists.

Piano/Vocal/Guitar 9781480350519 \$19.99

Save 35%, plus free domestic shipping (least expensive method) when you order at ascap.halleonardbooks.com and use the code ASCAP at checkout.

ASCAP Members Continued to Dominate the Industry in 2013



1. At the 56th Grammy Awards, ASCAP President Paul Williams won his third Grammy for his acclaimed work on Daft Punk's *Random Access Memories*. Pictured (l-r) are Nile Rodgers, Paul Williams, Daft Punk's Thomas Bangalter, Pharrell Williams, Daft Punk's Guy-Manuel de Homem-Christo and DJ Falcon

2. Justin Timberlake earned three Grammys for his 2013 musical works

3. ASCAP's Mike Todd (left) and Jeff Jernigan with U2 frontman Bono. U2's "Ordinary Love" from 2013's *Mandela: Long Walk to Freedom*, co-written and produced by ASCAP member Danger Mouse, won the Golden Globe for Best Original Song

4. Shane McAnally, pictured with Kacey Musgraves (left) and ASCAP member Josh Osborne (right), won the Best Country Song Grammy for "Merry Go 'Round"

5. Sir Paul McCartney (PRS) also earned two Grammys at the 56th Grammy Awards

6. #1 hit songwriter Romeo Santos topped the Latin *Billboard* charts in 2013

7. Jay Z earned two Grammys at the 56th Grammy Awards

8. Newcomer Lorde (APRA) won the Song of the Year Grammy for "Royals"

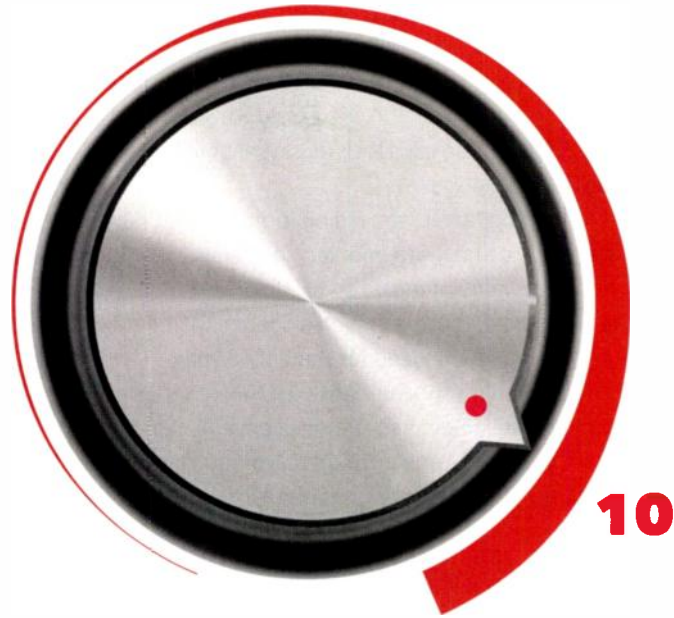


What You Should Know About the Pandora Rate Court Decision

AS MOST OF YOU KNOW, online streaming giant Pandora began litigation against ASCAP's more than 500,000 songwriter, composer and publisher members in the fall of 2012, seeking a lower rate for public performance licenses. Under the terms of ASCAP's consent decree, ASCAP must grant a license to anyone who asks. When parties can't agree on the price for a license, a federal judge (or "rate court") decides the rate.

Judge Denise Cote recently issued a decision in the ASCAP-Pandora rate court proceeding, bringing a nearly year and a half-long legal battle over rates to

Continued on page 14



WE'RE GOING TO 11.

In just 10 years, **ole** has become one of the world's foremost rights management companies. Innovation, focus, discipline, and great people have gotten us here. We're not dialing things down anytime soon. We're ready to take it to the next level by helping our artists, songwriters and partners reach their full potential for the next ten years.

Here's to 11.



majorlyindie.com

Continued from page 12

a close. The full 136-page text of Judge Cote's decision was made public, detailing her rationale for setting a rate of 1.85% of Pandora's revenues for each of the five years of the license term (2011-2015).

While the court rightly recognized the need for Pandora to pay a higher rate than the rate being paid by most radio stations - the rate that Pandora was seeking - ASCAP continues to believe that songwriters deserve more.

ASCAP President and Chairman Paul Williams said: "The rate court's decision preserves the status quo, which is unacceptable for the thousands of songwriters and composers who depend on ASCAP royalties for their livelihoods. It is now more clear than ever that it is time to update the laws that regulate how songwriters and composers license our works to make sure the next generation of songwriters is paid fairly regardless of how listeners enjoy their music. That's why ASCAP is leading the charge for reform."

ASCAP CEO John LoFrumento said: "Streaming is growing in popularity - and so is the value of music on that platform. We are pleased the court recognized the need for Pandora to pay a higher rate than traditional radio stations. But recent agreements negotiated without the artificial constraints of a consent decree make clear that the market rate for Internet radio is substantially higher than 1.85%. And today's decision further demonstrates the need to review the entire regulatory structure, including the decades-old consent decrees that govern PRO licensing, to ensure they reflect the realities of today's music landscape. That's why ASCAP remains committed to working with all music industry stakeholders to create a system that preserves the benefit of collective licensing to businesses seeking music licenses, while giving consumers greater access to the music they love and allowing the 500,000 songwriters, composers and music publishers we represent to be compensated

for the true value their music brings to the marketplace."

The fact is, streaming is growing more and more popular - and so is the value of music on that platform. Indeed, there is strong evidence to support the need for Pandora to pay a higher rate. Just last year, Apple's iTunes Radio negotiated licenses with PROs and publishers, voluntarily agreeing to pay more than twice the

Visit our Advocacy page at ascap.com/advocacy for the latest news and information about how you can get involved in the campaign for music licensing reform. For more about the Songwriter Equity Act, see page 42.

rate just established by the court. ASCAP is disappointed that the judge rejected that recent and relevant benchmark, as well as those established by other recent deals in the marketplace with on-demand radio services, like Spotify, and recent court decisions, like the 2010 RealNetworks case, which set the rate for pure audio webcasts and strongly suggests that a rate of 2.5% or higher would be appropriate for a music-intensive, customized service like Pandora.

Perhaps the biggest takeaway from this rate court proceeding, given the contrary views as to appropriate benchmarks and the extraordinary cost to both sides, is a recognition that we need to take a fresh look at the system

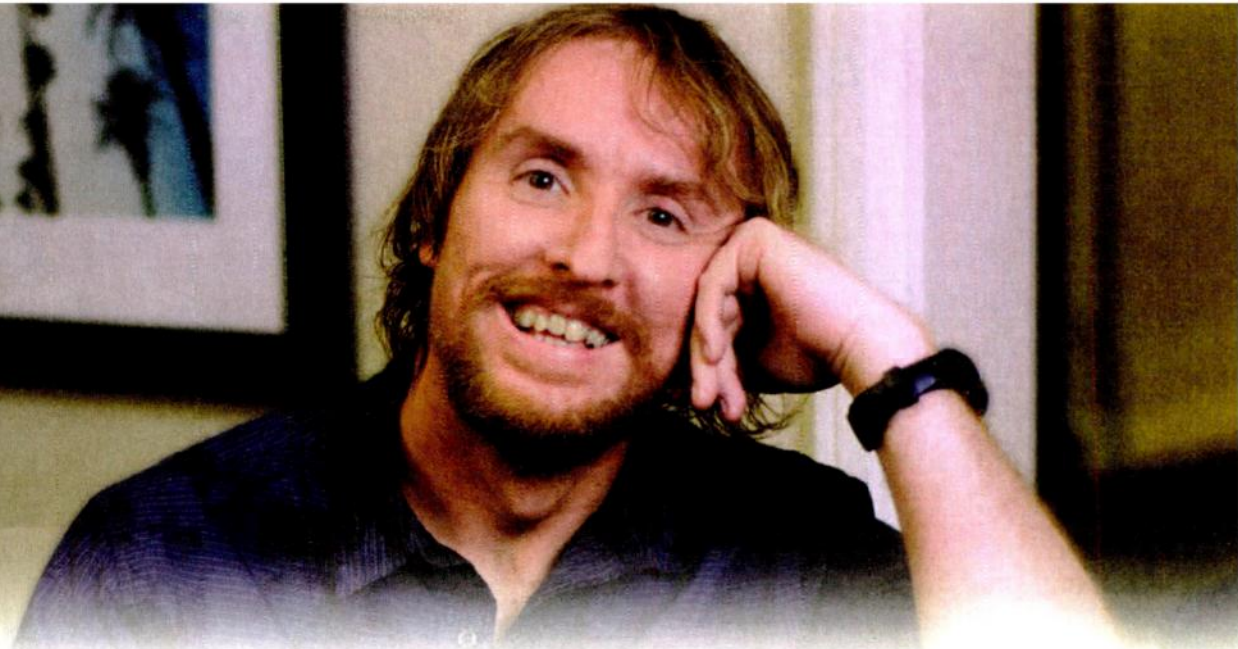
that regulates music licensing. Especially the outdated ASCAP consent decree, to make sure it reflects the realities of today's music marketplace and consumer behavior.

To that point, the court's decision included the following comment: "The Court is sensitive to ASCAP's concerns and understands that the unique characteristics of the market for music licensing and the Consent Decree regime produces challenges for all parties."

That's why ASCAP is talking to stakeholders throughout the music industry, trying to build consensus around how we can create a more efficient, effective and modern music licensing system - one that better serves not only ASCAP members, but also music licensees and music fans everywhere.

We are encouraged by the emerging consensus around the importance of music licensing reform - and by meaningful steps being taken by policy-makers to help facilitate change. Just last month, the bipartisan Songwriter Equity Act was introduced in Congress (see page 42), aimed at amending US copyright law to remove artificial barriers that keep songwriter compensation below fair market rates. And US Register of Copyrights Maria Pallante announced a study to evaluate the effectiveness of the current music licensing system, commenting "the time has come to re-examine whether the consent decrees governing ASCAP and BMI are serving their intended purpose and whether the consent decrees are facilitating or hindering a robust and competitive marketplace."

ASCAP will continue to be on the frontlines in the fight for fair pay for music creators in the digital age. Working together, we can build a more sustainable future for music - one in which songwriters and composers can thrive alongside the businesses that revolve around our music. **PB**



“How I Got My Music Licensed 1,205 Times”

Barry French – TAXI Member – BigBlueBarry.com

I took some time off from music, then my grandfather passed away and I re-evaluated what I was doing with my life. I felt the “call” of music, so I started writing again, decided to get serious about my music career, and joined TAXI in 2008.

Honestly, I Was Skeptical at First...

I did some research. I lurked on TAXI's Forums, and found that TAXI's successful members were real people just like me. Though I'd co-written with an Indie artist, and charted at #15 on the Radio & Records Christian Rock charts, I was clueless how to even *get* a film or TV placement— a complete newbie!

But TAXI's Industry Listings gave me goals to shoot for and helped me stay on task. I became more productive and *motivated* to get things done because I didn't want to feel like I “missed out” on an opportunity.

How to Build The Right Catalog

If you want to create music for art's sake, then by all means, go ahead and do that. But, if you want to have a music *career*, why not use TAXI to learn how build the *right* catalog full of music the industry actually *needs*?

Expand Your Possibilities...

TAXI can help you learn to write for genres you never thought you could do. I used to do mostly Hard Rock and Metal. Because of TAXI, I branched out into other genres— first Pop/Punk, and then Tension and “Dramedy” cues. I used the feedback from TAXI's A&R staff to improve my work. In many cases, my tracks improved to the point that they got signed *and* ultimately *placed* in TV shows!



350 Placements in the Last Year!

The first placement I ever had resulted from meeting a Music Library owner at the Road Rally— TAXI's free convention. In a little more than 3 years, my music has been licensed more than 1000 times, with nearly 350 placements in the past year *alone*!

A “Lucky Duck?”

My 1,000th placement was a Southern Rock track on A&E's hit show, *Duck Dynasty*. A TAXI connection resulted in me becoming a “go to” composer for a company that provides music directly to that series. How cool is that?!

TAXI's Listings, community, convention, and networking opportunities have helped my career *immensely*. The *ONLY* regret I have about joining TAXI is that I didn't sign up sooner! If you're willing to invest in yourself, call TAXI and let them help you too.

TAXI®

The World's Leading Independent A&R Company

1-800-458-2111 • TAXI.com

JASRAC Leaders Give ASCAP Centennial Gifts

LEADERS FROM JASRAC,

Japan's performing rights society, recently visited ASCAP's headquarters in New York City to present ASCAP President Paul Williams and ASCAP CEO John LoFrumento with gifts in celebration of ASCAP's 100th birthday and the close partnership between ASCAP and JASRAC, which celebrates its own 75th anniversary this year.

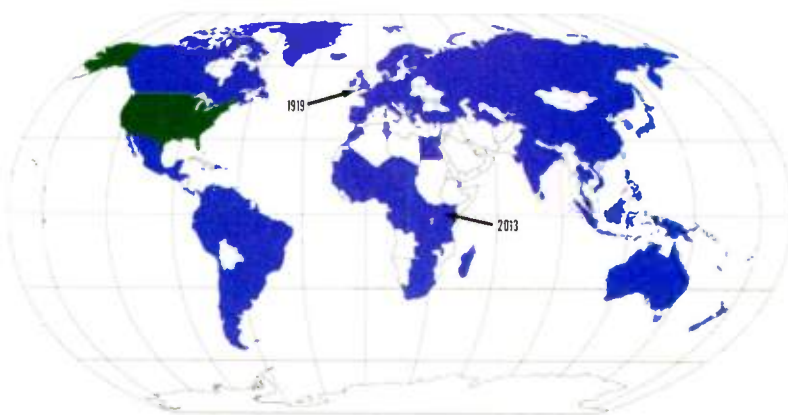
ASCAP forged its first reciprocal international PRO agreement in 1919 (with the UK) and today has more than 100 foreign partners. In 2013, ASCAP's foreign revenues were \$330.6 million. ●

Pictured (l-r) are JASRAC Managing Director Masayuki Ohara, JASRAC President Mitsuo Sugawara, ASCAP President Paul Williams, ASCAP CEO John LoFrumento and ASCAP EVP, International, Roger Greenaway.



100 COUNTRIES in 100 YEARS

ASCAP INTERNATIONAL RECIPROCAL AGREEMENTS



■ = ASCAP collects performance royalties through foreign PROs

Songwriter Desmond Child and Composer Alex Shapiro Elected to ASCAP Board



ASCAP'S BOARD OF DIRECTORS has elected songwriter-producer Desmond Child and composer Alex Shapiro as directors, it was announced by ASCAP President and Chairman Paul Williams. Child was elected to fill the seat left vacant by the death of jazz composer George Duke last Fall. Shapiro was elected to fill the Symphonic & Concert seat held by Stephen Paulus, who is unable to serve the remainder of his term for health reasons.



For nearly three decades, songwriter-producer Desmond Child has reigned as one of music's most successful creative forces. His accolades include Grammy awards, over 70 Top 40 singles and songs that have sold more than 300 million albums world-

wide. Child's career has been highlighted by a stunning array of diversity. His collaborations run the gamut: from Bon Jovi and Aerosmith to Ricky Martin, from KISS to Kelly Clarkson, from Cher to Katy Perry.

Alex Shapiro's extensive and diverse catalog is published by her company, Activist Music. Ms. Shapiro's works are heard daily in performances and broadcasts around the world, and can be found on over 20 commercially released albums. In addition to her acoustic and electroacoustic chamber music, Alex is widely known for her groundbreaking electroacoustic pieces for symphonic wind band, and is considered a pioneer in the use of digital media in composition, and for innovative uses of social networks. ●



tunecore.

MUSIC PUBLISHING ADMINISTRATION

www.tunecore.com/publishing

**Worldwide Publishing Administration
made available for everyone!**

Our Burbank, CA office specializes in:

- Worldwide Registrations & Royalty Collections for your Compositions for all revenue types (Mechanicals from Streams and Downloads, Synchronization, Print, Ringtones and more...)
- Creative Team pitching Compositions for Film & TV and Commercial placements
- Synch Licensing and negotiations handled in-house for Film & TV uses, mechanicals, print and more
- Quarterly Royalty Accountings

The benefits to you the Songwriter/Publisher:

- Maintain Ownership of Your Copyrights
- We administer only the Compositions you submit
- Easy Online Sign-Up Process with a One Time Set-Up Fee
- Year-to-Year Administration agreement
- Available to all Songwriters & Publishers Worldwide
-  YouTube monetization

GET A PUBLISHING DEAL

Learn more at www.tunecore.com/publishing



1



2



3



8

ASCAP Presents at SXSW 2014

ASCAP has partnered with the SXSW Music Festival since 1990 and ever since presenting its first showcase, its focus has remained squarely on highlighting emerging, deserving songwriters and bands with whom ASCAP membership reps have met and developed relationships. At this year's 28th annual event, held March 12th-16th, our focus was no different. We presented two incredible showcases (one at the Red Eyed Fly and one at the historic Driskill Hotel) featuring an eclectic range of some of today's hottest songwriters and performers, and sponsored other stages throughout the city that featured ASCAP music. Our reps also took to SXSW panels to help today's music creators navigate the ever-changing music industry. For its always popular boat cruises on Austin's Town Lake, ASCAP partnered with IMRO, SOCAN and SunTrust Bank.

Also, on Sunday, March 9th, ASCAP's Film & TV department hosted a film composer dinner at Polvos in honor of the composers at the 2014 SXSW Film Festival held just prior to the music fest. Dozens of ASCAP composers and filmmakers showed up to connect and celebrate music in film at SXSW. - Erik Philbrook



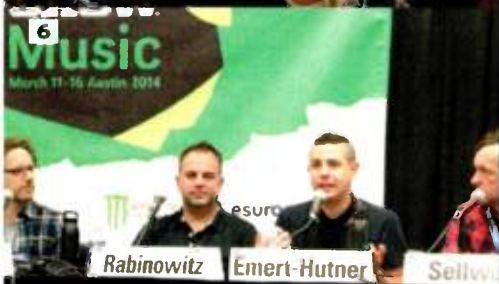
4



7



5



6

Pictured (clockwise from top left):

1. Meg Myers at the Red Eyed Fly showcase
2. Oh, Honey at the Red Eyed Fly showcase
3. Mary Lambert at the Driskill Hotel
4. (l-r) Jamestown Revival's Zach Chance, ASCAP's Jamie McLaughlin and Jamestown Revival's Jonathan Clay
5. The Strypes at the Filter Magazine Showcase at Cedar Street showcase, co-sponsored by ASCAP
6. ASCAP's Marc Emert-Hutner (second from right) speaks on the SXSW panel "Making the Transition from Artist to Suit" alongside (from left) Shapiro Bernstein's David Hoffman, Grey Advertising's Josh Rabinowitz and YouTube's Scott Sellwood.

7. ASCAP signage in the Filter Magazine Cedar Street Courtyard
8. At the ASCAP Film & TV SXSW composers dinner at Polvos are (l-r) Carl Thiel (*Machete; From Dusk Till Dawn: The Series Pilot*), Deidre Muro (*Savoir Adore*), Derek Muro and David Perlick-Molinari (co-composers of *Mateo*), composers Hanan Townshend and Patricia Hontoir, Jed Palmer (*The Infinite Man* and *Ukraine Is Not a Brothel*), director/co-producer of *The 7B Project Movie* Alex Steyermark, ASCAP's Jeff Jernigan, co-producer of *The 7B Project Movie* Lavinia Jones-Wright and ASCAP's Mike Todd

PHI MU ALPHA **AMONG MEN** SINFONIA **HARMONY**

Celebrating our 100-year legacy of support for American composers and the creation of new American music,

PHI MU ALPHA SINFONIA FRATERNITY

is accepting entries for our

2014 COMPOSITION CONTEST

seeking a new choral work for men's voices (TTBB).

The contest offers a Grand Prize of \$5,000, a premiere of the work at the Fraternity's 2015 National Convention, and a publishing contract.

SUBMISSIONS WILL BE EVALUATED BY A PANEL OF WORLD
RENOWNED AND EMINENTLY QUALIFIED SINFONIANS:

Phi Mu Alpha's tradition of supporting American composition dates back to the Fraternity's founding, and includes every era and genre of American music. Sinfonia's first national Composition Contest was held in 1912, and our commitment to encourage American composers and the creation of new repertoire endures in our second century.



Samuel Adler



Carlisle Floyd



Keith Lockhart

Enter to add your piece to the American repertoire, building on the work of generations of notable Sinfonian composers, including:

George W. Chadwick • Charles Wakefield Cadman • Arthur Foote • Frederick S. Converse • Carl Busch • John Philip Sousa
Horatio William Parker • Louis Victor Saar • John Alden Carpenter • Frederick Stock • Edgar Stillman Kelley
John Wallace Goodrich • Reginald de Koven • Victor Herbert • William Arms Fisher • Richard Franko Goldman • Morton Gould
J. Clifton Williams • Halsey Stevens • Leo Sowerby • Percy Grainger • Ferde Grofe • Howard Hanson • Roy Harris
Alan Hovhaness • Ulysses Kay • Aaron Copland • Gail Kubik • William Francis McBeth • Vaclav Nelhybel • Roger Nixon
Daniel Pinkham • Arthur Pryor • Alfred Reed • Nelson Riddle • P. Peter Sacco • Arnold Schoenberg • Samuel Adler
Leroy Anderson • H. Owen Reed • Norman Dello Joio • Pablo Casals • Paul Creston • Vincent Persichetti • George Crumb
Lalo Schifrin • Ray Dvorak • Lukas Foss • Clare Grundman • Randall Thompson • Arthur Frackenpohl • William Schuman
John Boda • Johnny Green • Jimmy Webb • Peter Schickele • Alvin Ertler • Bill Conti • Martin Mailman • Dave Grusin
Claude T. Smith • David Holsinger • Joseph Schwantner • Karel Husa • R. Murray Schafer • Krzysztof Penderecki
Robert Starer • Robert Washburn • Fisher Tull • James Swearingen • Moses Hogan • Carlisle Floyd • Alan Bergman
Frank Ticheli • David Maslanka • Kenneth Fuchs • Robert Russell Bennett • Adolphus Hailstork • David R. Gillingham

For contest details and entry requirements,
visit our website at:

www.sinfonia.org/compositioncontest

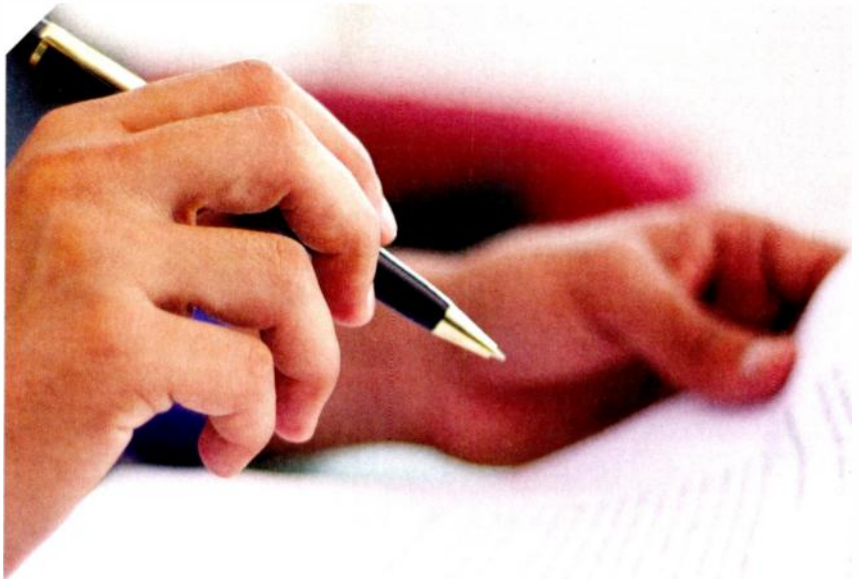
What's the Deal: Understanding Co-Publishing & Admin Deals

Many songwriters aspire to be signed to a music publishing deal, but many do not know exactly what this means and what it entails. **By Michael Eames**

Publishing is a crucial aspect of your career, and it's still at the heart of today's ever-morphing music business, since it all starts with the song. And publishing can be quite lucrative, so it's worth educating yourself about. Generally speaking, there are two types of music publishing agreements these days: a co-publishing deal and a publishing administration deal.

CO-PUBLISHING DEALS

A co-publishing deal is what its name implies - you share the publishing with someone else (whether an individual or a company). You as the songwriter typically assign 50% of your publishing share over to this other entity in exchange (usually) for money. The money can come in the form of an up front advance, or a draw where you get paid in semi-annual, quarterly or even monthly installments. The term of the co-publishing agreement is usually for an initial 12-month year, with options to extend the agreement for an additional year(s). Sometimes, if you are an artist as well, the co-publishing deal might be tied to each album you do.



You take on certain obligations when you sign a deal like this:

A) You must write a minimum number of 100% songs that the signing entity considers commercially satisfactory for their purposes - and if you co-write any of the songs, then the co-written songs only count towards your minimum in the share that you end up retaining (i.e. two 50% co-writes equals

one full song, three 33.33% co-writes equals one full song, etc.)

B) If you are not an artist, the agreement might also specify that you have what is referred to as a "record & release commitment." This means that you must have a minimum number of songs recorded by any artist on a legitimate label and the songs must end up getting released and start to earn income.

It is important to get proper legal counsel in any deal - the cost of a lawyer can save you thousands of dollars down the road.

If you don't meet these two main requirements then your next option typically won't get exercised, and you will be "stuck" in your first contract year. This is why it is important to get proper legal counsel in any deal - the cost of a lawyer can save you thousands of dollars down the road. The entity you sign this deal with takes on its own obligations. It must actively pitch to get your songs recorded by artists, or get them used in film/TV/ads as long as your recordings are of master (and not demo) quality. They also should try to set you up on co-writes with other songwriters or writer/artists. And they need to do all things administratively to register, license and protect your songs worldwide.

The money you are given in a co-publishing deal as an advance must be recouped (i.e. paid back) to the entity that is paying. In the typical 50/50 co-publishing deal, since half of all income is writer's share and half is considered publisher's share, you are entitled to 75 cents of every dollar earned (i.e. your full 50 cents as the writer and 25 cents as the publisher, since you assigned half of the publishing away). The entity collects your 75 cents of every dollar and sets it against the advance paid to you, and you won't see any other income from them until your entire advance has been paid back. In the meantime, they receive the remaining 25 cents of every dollar.

So as you can see, a co-publishing deal is essentially a bank loan with 25% interest. And depending on the leverage you have going into the deal, you may very well have to give complete control of these songs in perpetuity to this publisher (even though you retain 50% of the publishing). Sometimes you can build in a reversion clause where you can get control of your 50% back or maybe even the entire 100% back, but this is a factor of your leverage and your lawyer. So

You could do all this administrative and creative work yourself, but most songwriters don't have the knowledge or inclination to take care of their catalogue worldwide. You want as much time as possible to write more songs!

make your decisions carefully and with experienced counsel.

ADMIN DEALS

In the other scenario, you do not assign any of your publishing away. You retain 100% and engage a third party as your administrator to do all things administrative relating to your songs: PRO registrations, registrations in the US Copyright Office, worldwide registrations through sub-publishers to collect your foreign income, negotiating and issuing licenses, collecting your royalties from all sources, etc. Though you retain all ownership in your songs, you do give up a percentage to get these services done for you on your behalf - that percentage is typically 10-15% for domestic income and 15-20% for foreign income.

Some administration deals involve all things administrative but no creative; depending on the admin company you are dealing with, if they have a creative department, you might also get access to the team that would pitch your songs to artists and film/TV/ads. In that case, if they secure a use for your music, you typically have to pay them a higher percentage than what I mentioned in the paragraph above. This is the company's incentive to go out and try to generate the income for you.

Of course, you could do all this administrative and creative work yourself, but most songwriters don't have the knowledge or inclination to take care of their catalogue worldwide. You want as much time as possible to write

more songs! It should be noted that some administration deals can come with an advance if you have "pipeline income," or impending significant activity (e.g. a big record coming out). In that case, you don't receive any of your income until the advance is recouped (just like under the co-publishing deal). But sometimes the percentage the administrator takes will go up if they are giving you an advance - so it's always a good idea to run the numbers.

Speaking of running the numbers: let's assume you have a song you wrote by yourself on a record that sells one million copies in the US. That generates \$91,000 in mechanical royalties (1,000,000 copies x 9.1 cents as the current mechanical rate in the US). Under a co-publishing deal, you would see \$68,250 of that income as your 75%. Under an admin deal at 10% for domestic income, you would see \$81,900 of that income. The difference is \$13,650. That's a big difference. So choose your deals carefully, but most importantly, go with a company that you feel will be your partner. Nothing can beat the strength of a great working relationship. **PB**



MICHAEL EAMES

is co-founder and President of indie publisher PEN Music Group, Inc. which celebrates its 20th anniversary in 2014.

NEW MEMBERS



Pia Mia

When it comes to breakthroughs in the music industry, Pia Mia's story is one that every up-and-coming artist envies. The 17-year-old from Guam attended a dinner party hosted by best friend Kylie Jenner's famous family, where none other than Kanye West and Drake were in attendance, and where Pia got the chance to sing "Hold On, We're Going Home" in front of its original artist. The moment was filmed by Kylie's sister, Kim Kardashian, who then uploaded the clip to her Keek account, where it gained more than 1 million views and over 40,000 likes.

Pia's story doesn't end there, though. In February 2014, she released her first EP, *The Gift*, and recently earned a place on the soundtrack for the film *Divergent*. "Fight for You" features Chance the Rapper with production by Clams Casino, and sits amid tracks from Ellie Goulding, M83 and Zedd, among others. On top of all this, she was named a *Billboard* 2014 Artist to Watch. Did we mention she's only 17 years old?

The young starlet and her "Wolfpack" started making music in 2007 when Pia began posting videos of her singing covers on YouTube. Her first release came as a feature on Disney star Bella Thorne's 2011 single, "Bubblegum Boy."

On joining ASCAP, Pia said: "Growing up I learned to pick my team members very carefully and I'm proud to have ASCAP on my side. Thank you for believing in me and my Wolfpack!" ●

Gustavo Santaolalla

Gustavo Santaolalla is a two-time Oscar-winning composer, a multiple Grammy-winning producer and the founder of some of the most intriguing musical collectives to emerge from South America. When you've got that many achievements under your belt, you can work with pretty much anyone you want. So it means something that Santaolalla chose to join ASCAP in early 2014.

While still a teenager, Santaolalla fused rock with Latin folk music in his band Arco Iris. He shepherded the development of *rock en español*, producing major Spanish-language acts like Maldita Vecindad, Café Tacuba, Julieta Venegas, Juanes and Los Prisioneros, earning 12 Latin Grammys in the process. Many of his solo records and film scores have utilized





Gerardo Ortiz

His career has just begun, but Gerardo Ortiz's achievements are already impressive. A force of youth, charisma, talent and originality, Ortiz has become the new phenomenon of regional Mexican genre. His corridos are modern, innovative musical arrangements with lyrics that are far from traditional, and the story of his life is as real as his songs.

Ortiz demonstrated his talent and originality from an early age, when at just eight years old he recorded his first album, entitled *Encuentro de Amor*. Today, Gerardo Ortiz is one of Regional Mexican music's leading figures. His album *Ni Hoy Ni Mañana* remained #1 on iTunes for over nine months, and was a certified gold record. He was nominated for a Grammy in the "Best Norteño Album" category for his album *Morir y Existir*, which debuted at #1 on the *Billboard* Latin albums chart, and achieved gold record status in the first week of its release. With a 2014 ASCAP Latin Music award to his name for his song "Mujer De Piedra," Ortiz continues to demonstrate his unquestionable talent as a songwriter and performer, establishing himself as the true King of the Corrido. ●

folk instruments like the Bolivian *charango*: his popular Bajofondo octet introduced electronic beats to the dark drama of tango.

Santaolalla has earned universal acclaim for his scores for films like *21 Grams*, *The Motorcycle Diaries*, *Beautiful*, *Brokeback Mountain* and *Babel*, the last two of which earned him Academy Awards. More recently he contributed music to *August: Osage County*, the *Hell on Wheels* TV series and the video game *The Last of Us*.

"I am so happy to be a new member of ASCAP," he tells *Playback*. "I have been a huge fan of Paul Williams for many years, so now not only to be a member of this prestigious organization but to be collaborating with Paul on new projects together is a dream come true." He's alluding to the stage adaptation of *Pan's Labyrinth* that he and Williams are currently scoring. It's the latest in an unending series of fascinating projects that Santaolalla has tackled over his more than 45 years in music. ●

Dan Romer

Dan Romer and fellow ASCAP member Benh Zeitlin hit a home run on their first time at bat as feature film composers. Their score to the beloved 2012 indie *Beasts of the Southern Wild* earned them the World Soundtrack Academy's prestigious "Discovery of the Year" award, and many additional wins and nominations.



The *Beasts* score is so idiosyncratic that you might believe it came from an imaginative musical upstart. Fact is, Romer has been helping artists and filmmakers find unique sounds for years. In 2006, he mixed and mastered Ingrid Michaelson's debut *Girls and Boys*, and went on to produce her subsequent albums *Be Ok* and *Everybody*.

Since then, Romer has produced and mixed records for Lelia Broussard, Jukebox the Ghost and April Smith, and written songs for Jenny Owen Youngs. He is *We and Scars on 45* among others. More recently, Romer ventured into Top 40 territory, when his understated production work helped A Great Big World's ballad "Say Something" become a massive worldwide hit. All the while, Romer has continued to score and arrange strings for shorts (*Sleepwalking in the Rift*, *American Autumn*) and feature films.

"I'm super excited to become a member of ASCAP, who will be handling performance royalty collections for me as a writer as well as for my publishing company Asteroid B612," says Romer. "They've been great supporters of my work and I'm looking forward to building my relationship with the whole ASCAP team." ●

Aloe Blacc

Genre-hopping soul talent is giving the world a wake up call

By Erik Philbrook

THE MILLION-SELLING CHART-TOPPER "Wake Me Up" is a certified global success. Songwriter, singer and performer Aloe Blacc, who collaborated on the song with Avicii and Incubus guitarist/songwriter Mike Einziger, just released his third solo album *Lift Your Spirit*, featuring his own version of the international hit. A few months before it was unleashed, Blacc talked to us about his background, his work on one of the summer's biggest hits and how its success has primed him for his next musical adventure.

Q What have been your major musical influences?

In the earliest parts of my life it would be the music that my parents played in the house, which was a lot of Caribbean music, salsa, calypso and meringue. By the time I was four, I was listening to hip-hop because the older kids on my block were breakdancing so I wanted to get involved; this was in the mid-'80s. Then in elementary school I picked up the trumpet, so I started learning symphonic and orchestral music. After that I got back into hip-hop really heavily and started actually recording and writing.

It almost seems like there are too many choices you can make when you go to create something new. How do you focus on what you want to do these days?

There was a time between 2001 and 2008 that I spent making whatever came to mind. It didn't matter - folk music, rock, children's music, hip-hop, but then the label manager at Stones Throw Records suggested I make a soul record and it worked. What I learned from that



experience shined through - it was multi-genre, a bunch of different styles. Doing a soul album is where the best place for my voice is as a singer and also what the best kinds of lyrics are for this voice. Now when I feel like it's time for me to write and be creative, I'm focusing on creating a lyrical landscape that is going to be timeless. The problem for me with contemporary music is that it's contemporary, and you may not want to hear it in the next year or the next two years. My goal with my words is to be as timeless as possible.

"Wake Me Up" is a seemingly timeless song. Tell me about the serendipity involved in all of these factors coming together to create this hit.

When I went into the studio with Avicii, he had created this melody, and for me melodies already say words. Immediately I wrote these words to it. He said, "That's fantastic, go in the booth and record it." I think that made an impression on him because when he went to the studio with Mike Einziger, he said "I'm going to call Aloe because he'd probably get something done here." I already had words written that I thought were really powerful. I didn't want to go into a session with these two obvious captains of industry without having something that was worth their time. I went in with some really strong lyrics and because of the chords Mike was strumming, I was able to create a melody and a feel that was just magical.

Did the three of you sense that you had done something fresh and original?

As I was finishing the song in the studio, I knew that I had accomplished something beyond what I had released before. I don't know if the other guys felt exactly the same, but we knew that there was no reason to try to start any other song. We knew that we needed to finish this one because this one was good. It was just a matter of time before the rest of the world heard it. Avicii invited us to perform at Ultra. It was a complete risk for him and I definitely applaud him for taking that risk. It was the best risk to take; he showcased all of the songs that he could on his album. It gave the world a chance to fall in love with "Wake Me Up."

You came to our ASCAP "Create Music" EXPO a few years

ago. What did you get out of that experience?

There were two really poignant moments. One was listening to Quincy Jones talk, and he mentioned that it's important to study your heroes. Choose ten people that you look up to and study everything they did to the point where you can pretty much do everything they did and then create your own amalgam of that. I really appreciated that - I think it's a really smart way to work. Another moment was listening to Bill Withers speak. He is one of my great heroes. He was reciting lyrics of songs that he's never released or even finished, and it showed me that the creative spirit never ends. That's what I can take to the grave: Whether there's a career or not, you're an artist for the rest of your life. You may not be a commercial product for the rest of your life,

but at least you have your art with you.

What do you hope the world learns about you as an artist from your new album?

I want to continue to be that kind of artist that's bringing people together and not separating them. I want to use my voice, lyrics, fame and influence to be able to create even more positive social change, to help showcase the kinds of things that charities and philanthropies are doing, to suggest ways that we can work together to be healthier people or kinder to the environment and one another. That's what Michael Jackson did, that's what Bob Marley did and that's what Stevie Wonder does. I look up to those guys, so I want to be able to do that. ●

▶ Read the full interview at www.ascap.com

Steven Price

Acclaimed film composer soundtracks the void with his weighty *Gravity* score

By Etan Rosenbloom

WITH ITS INFINITE DEPTHS AND unknowability, space is a fine metaphor for the human psyche. So it comes as no surprise that when director Alfonso Cuarón hired Steven

Price to score *Gravity*, he wanted Price to get into the head of Ryan Stone, an astronaut confronted with all the beauty and horror of space all at once. Price achieved that goal admirably, and he's got an Oscar, BAFTA and Critics' Choice award to prove it. We phoned him in his London studio to find out how the music for *Gravity* fell into place.

Alfonso Cuarón's imprint is everywhere on this film. How specific and hands-on was he when it comes to music?

It was a real collaboration. From the word "go," we had discussions about the approach. Because there's no

sound in space, obviously the music didn't need to do the normal things 'cause they're not competing with explosions and all that sort of stuff you might get in a normal action score.

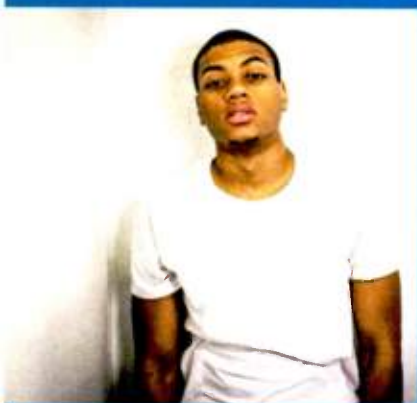
He'd give me certain rules. One of them, very early on, was "You can't use percussion. It's a cliché." So I had to go back to that and think "Alright, this is going to be a very exciting thing and I can't use these normal tricks, so how am I going to go about that?"

But there's still a tension between rhythm and total lack of it in the score.

I think that the important thing with the music was that we're always with the characters; we're always "with" [Sandra Bullock's character] Ryan. And often in a non-musical way - when she's overwhelmed with something, the music becomes overwhelming - it becomes a sonic thing as much as a musical thing. The sound will move all around you - sort of attack you almost. With that are these feelings of heartbeats and breaths, and a lot of the immediate human side of things comes from these pulsations rather than rhythms in the score. It sometimes works as a heartbeat, other times it complements the sound design heartbeats that were there. We were very careful to get the tempo so that it felt appropriate to the state that she was in.



On The Come Up



LEE ON THE BEATS on cracking the industry with his explosive beats

What was the name of your first major placement?

French Montana's "Pop That."

What was your first introduction into the music industry?

My first introduction into the music industry had to be when Desert Storm had the label deal up at Sony. That's family, so I learned a lot prior to and after those years.

Who would you like to work with in the future?

There are so many people I'd like to work with, but the two that stand out are Jay Z and Kanye [West].

What distinguishes you from other producers?

I feel like my drums hit harder. I try to be a little bit more musical. I also bring a good amount of energy. So far, a majority of my placements have been club-worthy.

Describe your creative process when composing music.

My creative process consists of eating pizza, drinking Mountain Dew, smoking hookah and watching creative or inspiring YouTube videos. After that, ideas usually come to me easily and I just execute. It's just about catching the right vibe.

What is your #1 favorite party anthem?

My #1 favorite party anthem? I would probably say Fat Joe, "Lean Back." I have a few favorites, but that one is special. ●

Your background as a music editor must have given you a special sensitivity to the use of sound effects in your score. How did they function in *Gravity*?

It was a double-edged sword. With the exterior space stuff, there's no sound beyond what the sound crew did very cleverly, which was that you'd hear sounds as the character [would]. If they touch something you would hear vibrations they would hear in their spacesuit. Instead of the traditional sounds and atmosphere, there was nothing. So the music would have to tonally express things that ordinarily would have been sound in a normal film.

The sound crew was amazing with that. I could send them my cue, and perhaps they'd look at how they had the heartbeat placed, and we'd see if we could make a way of combining what they'd done with what I'd done, and make it work as a whole.

How did you strike that balance between the infinite expanse of space with the insularity of being in that spacesuit?

It was a case of working out where the moments that justify extremes were. They could be extremely loud, lots of movement and lots of layers, or it could be something very simple. A small tone that would carry you through. Somehow, in experimentation, the structure of the film came together.

There're a few devices in the film where things get massively overwhelming, and they build and build and they cut to absolute digital silence. I remember making a sound and cutting it, and it did something - it really emphasized the loneliness of the situation.

There are very few moments in your score that are entirely free of electronic processing.

That was one of the things that Alfonso was very keen on at the earliest meetings, the idea that we really blur what was electronic and what was organic. Even with the orchestra, I did a lot of small sections, rather than the big filmic, symphonic thing. That enabled us to take a string octet recording, and process that. A lot of things that sound like synths are actually derived from voices and breaths, a plucked guitar string or something like that, but it's all going through various electronic things and being slowed down or stretched to become something else. But they've always got a humanity in them, hopefully. A kind of broken humanity.

What was it like recording the *Gravity* score?

Logistically, it was tricky. I'd record three or four separate string lines, and the orchestra would play them over three or four different sessions, because I ultimately wanted to move them around. The score's really immersive, and we used lots of layers of movement...so you have to keep track of all these different things.

The difficult part is keeping the vision of what you wanted to achieve. You could get obsessed with one little string line, when if you really thought about it, it was going to be put through a guitar pedal and whizzed around the room at great velocity. It was getting through it all, and making sure you've got everything you need to make the whole sound picture work. ●



Read the unabridged interview at www.ascap.com

Andrés Castro

ASCAP's Latin Songwriter of the Year talks about his process and the passions that have fueled his chart-topping success

By **Brianne Galli**

ASCAP'S 2014 LATIN Songwriter of the Year Andrés Castro recently talked to *Playback* about his string of hit songs, his inspirations and the advice he gives to the next generation of great Latin writers.

You've had quite a few chart-topping hits in the past few years, including "Volvi a Nacer," "Como Le Gusta a Tu Cuerpo" and "Darte un Beso." What was your song-writing process for these major releases?

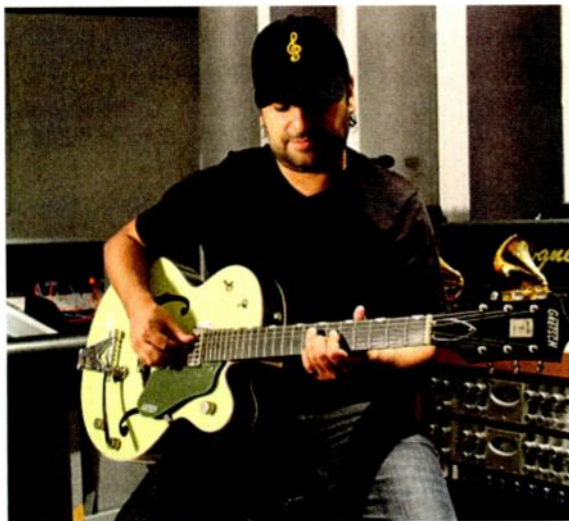
Every song and artist is different. When I write a song with Carlos Vives, we start talking about our life and experiences, then we sing a melody and the message is inside that melody. I think every melody has its own lyrics, and a good composer has to find it.

There's an anecdote about "Volví a Nacer." We loved the song, but the chorus was not powerful enough, so we decided to make a new chorus after the one we had originally. That's the reason the song has two different choruses. It's not common, but we liked it.

When we wrote "Como Le Gusta a Tu Cuerpo" we [had] two days with Michel Teló in Santa Marta, Colombia, writing something according to Vives's and Telo's life and music - because a duet should involve the feeling of both artists. We started finding the place where vallenato and samba could sit together, and I think we found a place for both in a Colombian-Brazilian song.

"Darte un Beso" is a song that I wrote

with two songwriters: Guianko Gómez and Juan Riveros. We were trying to find a cool, reggae vibe for Riveros and I started to make fun of how complicated it was to get the attention of a woman when you really like her, and we all got inspired by that theme. After that, Prince Royce finished the work. I think the inspiration



is very important, but making the right decisions and identifying when a bad idea comes out is more important. You can't lose a day finishing a bad idea.

When I wrote "Sin Ti" with Edgar Barrera and Samo, I started with the melody of the chorus, and the words "sin ti," then we discovered the lyrics because [we thought] the melody was nostalgic, but powerful. The idea of a person that lives better without his partner had both components: nostalgia and power. Personally, I enjoy positive songs, but when it comes to the melancholy, you know it's a good time to write songs. Samo later came up with a very good melody for the verse. A couple months later it was #1 in Mexico.

In my opinion, there are no rules to writing a good song, but it's very important to take the time to feel comfortable with every single aspect of the song, [keeping] in mind that real experiences produce real songs.

What influences do you find yourself revisiting when writing a song?

I love the realism of Rubén Blades, and Joan Manuel Serrat's simple way to say beautiful things. Of course, I learned a lot of the old vallenato in Colombia, which is very close to García Márquez's way to describe feelings and moments. That's in terms of lyrics. But for the music, I recall the musical ideas [of] groups or artists like Nirvana, The Beatles, The Police, Rubén Blades, [Bob] Marley, Silvio Rodríguez (his music, not his politics), Toquinho, Black Eyed Peas, Radiohead, etc. I always feel that the songs that I like start with a cool guitar lick, piano, bass or vocal or something that I never forget, and in most cases, there is something [there] that a person who is starting to play an instrument could play. So every time I write a song I try to start with the lick or musical idea of the song, trying to get the same feeling of the songs that I like.

What advice do you have for up-and-coming songwriters in Latin music?

My advice for the new generation of composers is to make their own versions of the music they like. Don't copy it. If you make a hit and it sounds like everything else, it will disappear soon. But if you follow your heart, you will find music that lives forever. You can be poetic, or realistic or simple, but whatever is in your heart - if it's real - will connect to the people.

My second [piece of] advice is to work hard with God in your soul and mind. With that, there's no space for mistakes. ●

Striking Matches

With six of their songs featured on the hit series *Nashville*, this talented duo's career is catching fire

By Thomas Barrett with Alison Toczyłowski

GETTING NOTICED IN Nashville can be a long and winding road for a musician, but this was hardly the case for two students who met thanks to a school project at Belmont University. You might think that Philadelphia native Sarah Zimmermann and Atlanta's Justin Davis were randomly paired for a guitar project, but when you see them perform, it's clear they were destined to play music together.

Since then, the two have gone on to share the stage with Hunter Hayes, Martina McBride, The Band Perry, Kip Moore, The Fray, Billy Currington and more. In December of 2012, Striking Matches made their Grand Ole Opry debut, performing their hit single "When the Right One Comes Along." With more than 20 Opry performances to date, they have quickly become a fan favorite at this legendary Nashville institution.

Striking Matches' self-titled EP was named one of iTunes' "Best of 2012" and six of their songs have been featured on ABC's hit television show *Nashville*. Recently signing with IRS/Capitol Records, the duo is preparing to release its debut full-length album, which will be co-produced by T Bone Burnett and Buddy Miller. *Playback* recently talked to Zimmerman and Davis about their newfound success.

You met in class at Nashville's Belmont University. How has Music City influenced you?

SARAH ZIMMERMAN: We both grew up listening to country music, so it's in our bones. Nashville and Belmont are both

such breeding grounds of incredible musicians and music. No matter where you look there's something or someone that sets a fire in you to get better as a musician, as a songwriter, even just as a performer. It's really inspiring! Plus, all of the amazing



country music history that lives here... when you get to stand on the stage where so many of your heroes stood and played their music, it's pretty unreal!

How has your sound developed?

JUSTIN DAVIS: We've come a long way since we started! Our writing has definitely improved and now we really feel solid with our sound. It all takes discovery, but we really feel like we've tapped into what we are as a duo, and that's a really good feeling.

What's the best part about working together as a duo?

SZ: The best thing about being in a duo is that you never have to do anything alone.

That goes for the bad stuff and the good stuff. You don't have to go through the rough spots on your own, and you have someone there to get you through it. But on the other side of the coin, you have someone to celebrate the victories with, too. It's a really big blessing.

It's definitely inspiring too, especially being guitar players, when one of us learns a new trick, or has a leg up in an area, the other one gets fired up and wants to be able to do that too. We like a little healthy competition.

How do songs originate for you, and how do you decide who sings lead?

JD: Whether a song starts with a riff or lyrics is really different every time. Sometimes one of us will have a musical idea, and we'll write to that, or just a few lines with no music, or sometimes both. It's nice to not really have the same method every time. As far as taking the lead, we really let the song decide. Typically, we know almost immediately when we start writing something who will sing lead. You just kind of get the feeling once you know the context and where you want to go with it. And sometimes we share the lead too, which is always fun.

What are some of your most memorable performances?

SZ: On the top of our list would definitely have to be the Grand Ole Opry, every time we've played there. It's such an amazing show to be a part of, and the people there are so incredible, it's like a dream come true every time. Another one would have to be playing the Ryman Auditorium with Vince Gill. We've both always been such big fans of his, to be invited to share the stage with him was such an amazing honor!

Nashville has featured six of your songs. How has this exposure influenced your career?

JD: *Nashville* has been a really huge deal

for us. The music supervisors and the whole team there have been so supportive of us. The cool thing has been that the television exposure has led people to find the music that we've recorded outside of the show. It's also been the reason that people know the words to some of our songs and sing them back to us at our shows... that's an amazing feeling!

"When the Right One Comes Along" is among the show's most downloaded songs on iTunes. Why do you think that is?

JD: The thing about "When the Right One Comes Along" is that anyone who has ever been in love has felt what that song is about. We've heard so many stories from fans who heard that song when they first

met their significant other, or they're going to dance to it at their wedding, or they fell back in love and feel a connection to it. Everyone that tells us their story always says "This is OUR song," and that means so much to us. That's exactly what you want people to feel when they listen to a song: that it was written just for them.

SZ: The funny thing about it is we set out that day to write anything BUT a love song. We wrote it with our friend [and fellow ASCAP member] Georgia Middleman, who said she didn't want to write a love song that day, and we were feeling the same way. We just wanted to write something fun and up-tempo. But then Justin played this guitar line and the song just kind of fell out of all of us. It almost felt like we

were all in the room just to catch that little blessing from above.

What advice would you give to aspiring writer-performers?

JD: Play, play, play! Be the squeaky wheel and play wherever they'll let you. Not only will you be refining your chops and skills, you never know who might be sitting in the audience that can help you.

How has ASCAP influenced your career?

SZ: ASCAP has done so many wonderful things for us. They have been our champion from the very beginning and provided us with so many incredible opportunities that we wouldn't have experienced otherwise. They've been great allies and helped us in so many ways. ●

Juhi

After leaving *The Voice* on a high note, a singer-songwriter makes her best Case for stardom

By Greg Seltzer

KNOWN FOR HER NOTABLE PERFORMANCES

during Season 5 of *The Voice*, Juhi impressed judges with a genre-blending vocal style that exhibits hints of Motown, blues, northern soul and the occasional grittiness of rock 'n' roll. Juhi spoke with *Playback* about her experiences on national television, how her upbringing in Franklin, TN shaped her music and the inspiration behind her first professional release, *Stress Case*.

How has growing up outside of Nashville, TN been an inspiration to you musically?

I've always had a passion for music, but it wasn't until we moved here that I developed that interest. I think growing up here [and] seeing people follow their musical pursuits really inspired me to keep doing what I am [doing]. I mean, you tend to be a product of your upbringing, and Nashville has definitely inspired me and given me a multitude of opportunities that I wouldn't have had if I lived anywhere else.

What were your most memorable experiences as a participant on *The Voice*?

I fondly remember sitting out with the contestants around the bonfire, getting star struck by the coaches and giving the crew a comically hard time. The atmosphere was fun and almost surreal at times. To be honest, every aspect of that experience is memorable. But I guess if I had to sum up all of the best parts it would be that I got the opportunity to work with an amazing cast and crew. From the contestants to the coaches, everyone was passionate about what they were doing and we all had fun while doing it.



What are you most excited about with your new EP, *Stress Case*?

Since it's the first time I've put out songs that I'd recorded professionally, the sound is really fresh and in-the-moment. I didn't have a lot of time to look back and be like, "Is this the kind of sound I want for my music?" Instead, the EP encapsulated the sounds that I'm most inspired by at the moment. I feel like everyone draws from multiple inspirations that are constantly changing, and for me, what's exciting about this EP is that it captured a sound that only my stressed out 17-year-old self was feeling.

What are you working on for 2014?

More music, more gigs and hopefully getting more people to tune in. ●



ASCAP MEMBER ANNIVERSARY TRIBUTE

JACK JOHNSON'S *Long Wave*

It's 9am in Hawaii where

JACK JOHNSON is greeted by the sound of the North Shore's infamous, sapphire-blue waves and salty air. "I'm so close to the beach. Sometimes that's a plus and a minus," he laughs. "When the waves are good, I get to get out of the studio and go surf. It probably keeps us from being in the studio as much, but that's always been better for me."

Despite the draw of the surf, Johnson keeps a healthy work/life balance that includes time with his family, going on his environmentally-friendly tours and releasing albums without the pressures of standard record deals. His unique position allows him to take his time. "I try to write the songs and then get in the studio and record them and not overanalyze it in there."

Born and raised in Oahu, Jack Johnson grew up around some of Hawaii's greatest sights. Though not the largest of the Hawaiian islands, Oahu offers the state's capital, Diamond Head and Pearl Harbor among its naturally beautiful landscape. The island's influence is clear in

As he celebrates 15 years as an ASCAP member, singer-songwriter, environmentalist and avid surfer **Jack Johnson** continues to go with the flow

By Brianne Galli



Your humble leadership and commitment to the environment has inspired a massive shift within the touring world and beyond--we here at REVERB are so honored to be part of your ongoing efforts to make your tours more and more green and engaging your fans to take positive actions that add up to real measurable change. Thank you Jack for all of your incredible work!

- Adam Gardner

Co-Director, REVERB,
and member of Guster

Johnson's signature simple songs that carry great meaning.

"I Got You," from his 2013 release *From Here to Now to You*, sums up an entire love story in its chorus of "I got you, I got everything." *In Between Dreams'* "Banana Pancakes" is an ode to taking it easy and pretending "like it's the weekend now." "Upside Down" is the perfect theme song for the adventurous and mischievous title character of the *Curious George* movie as Johnson declares, "Who's to say/I can't do everything/ Well I can try/And as I roll along I begin to find/Things aren't always just what they seem."

Johnson's mellow approach has served him well. Three out of his five certified platinum albums have hit #1 on the *Billboard* 200. He created his own record label, Brushfire Records, and has received countless accolades from the music and sports industries, as well as humanitarian honors. His soundtrack album, *Sing-A-Longs and*

Lullabies for the film Curious George, was the first soundtrack to hit #1 in three years, and the first animated film soundtrack to reach #1 in 11 years. Staying based in Hawaii has also helped him keep his distance from the typical music industry pressures. In Hawaii, Johnson is able to write on his own time, which helps his work feel genuine rather than forced.

Aside from writing music, Johnson's got another mission that keeps him motivated to move forward. When his tour leaves town, you won't find an open field full of trash; you'll find a community that's been educated on how they can lessen their negative impact on the environment, and help their local community groups. From Johnson's perspective, bringing awareness to bigger issues through his music is even more rewarding: "I know how much music has meant in my life, and I'd like to be able to do that in the other direction."

We spoke to Johnson before he embarked on his South American tour about



THESE ARE A FEW OF MY FAVORITE THINGS Jack Johnson shows off the tools and toys of his trade

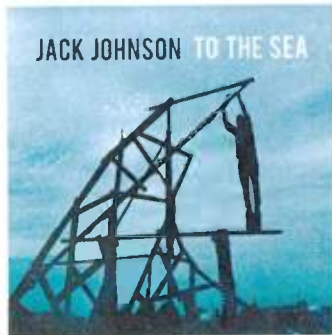
PHOTO BY EMMETT MALLOY



Congratulations, Jack, on this well-deserved tribute.

It has been a distinct honor and privilege to have worked with you from the very beginning. Your humility, generosity and altruism know no bounds, and your music's pretty good, too. We look forward to many more years together.

From your friends at
myman greenspan fineman
fox rosenberg & light llp



songwriting, surf films and bringing his fans together for the greater good while he's on the road.

How did you get started in music?

I've always loved music. From a young age, my parents always used to play a lot of great music around the house, Ray Charles, Otis Redding, Cat Stevens. My oldest brother played some guitar when he was a teenager, and we used to have a little rock band that was set up in our bedroom, and we would just goof around. So I picked it up when I was about 14. I was trying to learn how to play some rock songs and folk songs. If it was my dad's friend teaching me, I was learning how to play folk songs, and if it was one of my own friends, it was punk rock stuff. We formed up a little band in high school. We just got into it, we started playing all the time. It was just a really nice thing. If you like to surf, you have plenty to do in Hawaii, otherwise you can get bored and get into trouble, so music was a nice way to stay out of trouble.

For me, it was always when the waves weren't good, we'd play music, and it's kind of still that way. I mean, unless I commit to a tour and end up somewhere land-locked. Usually around the house, my guitar is in the closet when the waves are good. So I just try to keep it a hobby, that's how I got into it.

As far as the music career thing, I was doing these surf movies and I was with my

I was always writing music. A lot of that music found its way into these surf films - *Thicker Than Water* and *September Sessions* were two of the more well-known ones. Anywhere I'd go there would be a little community of surfers that knew my music.

- Jack Johnson

guitar when I traveled for the movies. I was always writing these songs while I was filming, or sort of the time off from work during the surf trip, so I was always writing music. A lot of that music found its way into these surf films - *Thicker Than Water* and *September Sessions* were two of the more well-known ones. Anywhere I'd go there would be a little community of surfers that knew my music before I really had an album out. That was the beginning. That was the little seed that got planted.

Speaking of your surf films, how did you get into filmmaking?

Well I found that it was a pretty good combination of art and work. When I was in

college, my wife could see that I wasn't really pulling it as a math major. She suggested [that I] should check out this film festival she was going to. I went and I met all these people that were doing their film projects. It was sort of their end of the year/final project. When I was talking to some of them they said, "You know, this is what I spent all semester doing," and I thought to myself, "Oh, I could be doing this instead of math?" So I switched over to film and I started getting into it.

It was nice to have a math background, though, with all the f-stops and shutter speeds and all the ratios you need to know. I got really into the film production as opposed to the analysis. We had to take a little bit of everything, but I really dove into any film production classes I could, whether it was animation or using a camera or editing. A lot of the surfers who were friends of mine when we were teenagers - over those four years I was in school - went on to become some of the best surfers in the world, so I was lucky enough to know those guys. I started getting invited on these [surf] trips. They knew I knew how to use a camera now, so I started coming along with old friends on these trips.

Did you always intend to use the music you wrote on the trips in those films?

Not really. I was pretty lucky because I was making the films with two cousins - Chris Malloy and Emmett Malloy - and they were the ones that were promoting the idea of me putting the songs into the movies. At first I was kind of shy about it. I thought it seemed weird if I was the cameraman and also doing the music for it. I just didn't have much confidence at that point, so I was lucky to have two friends who were pretty persistent that I put some of the music in.

When I put some songs in the first movie, they didn't have any words, they were just instrumental bits. Then in the second movie, we actually had a Jeff Buckley song that we couldn't get at the last minute and we were down to the deadline, so it seemed like the only option was to put in





THANK YOU

FOR ALL THE AMAZING GIGS JACK!

From the PARTISAN ARTS team

one of mine. We put the song "F-Stop Blues" in the last scene of the movie and it ended up being a great thing for me. I was lucky I had a couple of friends who were so supportive of it.

It's awesome to surround yourself with people who are so supportive, especially if you're shy about putting something out that's so personal.

It's true, and the guy who was the editor - Emmett Malloy - he became my manager because he was around when I started getting these phone calls. I had him come with me to these meetings and pretend like he was my music manager. He just learned how to really do it.

I imagine the way the music was put into the surf films was much different than when you had to write the music for the *Curious George* film.

With the surf films, it was really just about tempo and rhythm and the emotions of the song, whereas with the *Curious George* soundtrack...that was a fun project. I had just had my first kid, so I was pretty excited about getting to work on a kid's film. They started sending me scenes, and so I was actually looking at some of the scenes and figuring out which songs I had sitting around that would work.

I was able to change some lyrics here and there to fit the scenes better, and then they would take the songs and move things around a little bit, edit slightly to the music,

Sometimes it's just trying to make my wife laugh and it's a love song, and other times it's finishing a conversation I was having with a friend or one of my brothers. I try to just think about that one person while I finish the song and not get sidetracked with the idea that I'll be performing them to other people.

- Jack Johnson

and then send it back to me. I was able to change a certain word here or there to really hit the final - some little thing, a lyric that could really punctuate the image. That was a fun process for me to be involved with, just with the film background, being able to actually write music for a film.

That soundtrack, and all of your albums to date, sound like this fun collaboration with friends. What is your approach to songwriting for any of your albums?

I was lucky to have some good advice early on. I've just done one-record deals the whole time, so I've never been committed to more than one record ever. As soon as I have a group of songs that I like, we get to that process of signing a record deal again.

It just makes it nice because I've never set a time of, "Now I'm writing for a record," or anything. Writing is just part of my life.

The songs are like external hard drives for me. As soon as I write the songs and finish them, I process that information. I can move it out of my mind - it's in the song now, so I can clear up more space in my mind. They just come along, it can be anything.

Sometimes it's just trying to make my wife laugh and it's a love song, and other times it's finishing a conversation I was having with a friend or one of my brothers. They're mostly conversations that end up in the songs. I try to just think about that one person while I finish the song and not get sidetracked with the idea that I'll be performing them to other people. I like to really separate the time I'm writing from the time that we're out touring, because that always gets a little harder for me to write when I'm on tour and seeing lots of people.

You have your own record label now, Brushfire Records. How did you create the label?

That started out just as a way to put our surf soundtracks out, actually, and then my own albums. We were around right at that time when everything was changing. You didn't really need to record in a professional recording studio anymore. We transformed my garage into a studio, and that's where we recorded everything except for my first record. We knew that we could take care of the production of the music by ourselves, and we knew that we had plenty of talented friends that could do layout and that kind

Emmett Malloy, Jack's manager, said it best: "Jack redefines what it means to be a rock star." No doubt. Knowing Jack has been transformational for us at 1% for the Planet. He inspires us as an Ambassador, a member and a friend. When Jack joined 1% for the Planet back in 2005, he was our 50th member. Now there are over 1,000 member companies. Jack was a catalyst for our global growth. He went on his In Between Dreams tour and the phone rang wherever he went. Now 1% for the Planet is in 48 countries.

Thank you Jack for giving back. The way you live and the music you make helps others live their lives better. We love you!

- The 1% for the Planet crew.

Congratulations

Jack Johnson

on 15 years with ASCAP



From your friends at Republic Records

republic
records

of stuff in their living room. We just really wanted to be turning in a finished product, and we wanted people to be able to help us get it out to the world.

We started our record label as a way to edit and produce those, whether it was movies or whether it was helping friends put out albums. [When] G. Love was at the end of a contract with a record label, it made perfect sense for us to sign him on. It was great for us, it was a lot of fun, and it was great for him because suddenly he was able to get a way bigger percentage of his record sales. We started doing more of a joint-venture thing with artists where it was just a split.

We thought of our friends that we thought were real talented, and we wanted to help get their records out. It's basically a bunch of friends that get to go out on tour together and make records together. I get the easy job. Sometimes people will send

me all their songs, and I give them input on which ones they should pick for the sequence on the record. Other times it's actually going into the studio and getting to help produce a record. Every band has a different thing. Some don't want any input at all, and other ones love to collaborate, so it's a lot of fun for us.

Your music is incredibly meaningful to many people beyond its artistry. It's often a vehicle for environmental causes. I've read that almost all your albums were recorded on 100% solar power.

Yeah, pretty much from the third one [*In Between Dreams*] on. We built the studio and at first it was just connected to the grid, and then we eventually put a bunch of solar panels up on the roof. So from our third record on, they've all been recorded

using solar energy. Other than that the studio feels pretty normal.

When we tour, we try to do as much as we can to lessen the environmental footprint of touring. We started doing things like running all of our trucks and buses on biodiesel. We try to have refillable water bottle stations at all the shows so that fans can bring their own water bottles and don't have to buy plastic ones. We have recycling stations and different ways that fans can try to interact at the shows. We have a place where there are non-profit groups from the area so that they can learn about what's going on and get involved. We try to find a balance where it's not really coming from the stage so much. It's just a place at the shows where people can learn about this stuff. I think it's more empowering for them if they learn on their own and they're not just getting preached to. For the last five years

JACK JOHNSON

ASCAP recognizes your talent

And more importantly your

Leadership in making
a difference

Your efforts raise the bar
for everyone in reducing
single use plastic

and

Supporting sustainable
food systems.

We are proud of what you
have accomplished
and

Honored to be associated
with your success

**Julie Rene and Joni Soekotjo
and all of us at**

**Provident Financial Management,
Business Managers to the
Entertainment and
Business Communities
Los Angeles and San Francisco**



my favorite things in life are family, surfing and music.
jack, you are an inspiration to me in all three categories.
thank you for your friendship.
many alohas & congratulations on 15 years with ASCAP

emmett malloy.
brushfire records



we've donated 100% of our touring proceeds to non-profit groups.

How did you start working with these different environmental groups, foundations and community groups? What was the spark that inspired that?

It came pretty natural. The first ones were groups like Heal the Ocean in Santa Barbara where I was living during college. I moved back to Hawaii when we were recording my second record [*On and On*] - actually, it was when we moved back here [that] we started connecting with groups in Hawaii as well. Surf Rider Foundation, Heal the Bay - they were groups that started asking me as soon as I could fill even a little bar.

I'd get friends asking if I could help them put on a fundraiser for these local chapters of Surf Rider Foundation, for instance. As the venues grew, it was a benefit that we were able to grow the size of the fundraisers. I just saw the value in, if you're gathering people together, and the music has a positive message to begin with, why not take the spotlight that's on us and shine it on different things we believe in, different groups that inspire me to even want to go out and play music live?

Once we're on the stage, I love playing music, it's just that interaction between you and the crowd, but one of the things that really motivates me to go back out on tour is the idea that we can really collaborate with all these non-profit groups, and the tour can mean more than just the music. I mean, the music is great, but it's also nice knowing that you're leaving a town in better shape than when you got there, and not just coming in, bringing all your trucks and buses, leaving a bunch of single-use plastic and getting out. It's nice to try to avoid that same process.

How has the fan response been in joining you in making these tours green, and participating in everything you provide for them?

It's been great. It's also been interesting to watch the evolution as time has gone on. Now we have some of the fans that maybe

When we tour, we try to do as much as we can to lessen the environmental footprint of touring. We started running all of our trucks and buses on biodiesel. We try to have refillable water bottle stations. We have recycling stations..and a place where there are non-profit groups from the area so fans can learn what's going on and get involved.

- Jack Johnson

started out coming with their parents as little kids, and now they're teenagers or in their early twenties. I think it's been a lot easier. It's not something that seems like we're trying to do something different anymore. To have an environmental rider or to try these green initiatives on tour, it almost seems like it's just the norm now, like every band is doing that stuff, which is great. You get more and more crowd participation and more of the younger fans come, and they want something like that, the interactive experience at the show. A lot of the younger fans are still shaping the way they're going to approach the world.

I got to see this band Fugazi quite a bit, they'd come to Hawaii - which we always appreciated because not many bands made it over here - when they would come, I mean, I was sort of basing the idea of who I was off their lyrics, and so was always interested to know what sort of causes they were supporting. That partly shaped the person that I am today. I know what it's like to be a teenage fan, so I would like to be able to provide something more for people who want more.

You're still based in Hawaii and you're pretty far-removed from the whole Los Angeles music scene. Do you feel fortunate to be able to do that?

Yeah, it's nice for me. For somebody who grew up in LA, it provides a lot of opportunity and if you feel comfortable there, that's great. For me, I didn't really grow up in California at all. It was really exciting to me when I first started going down to LA and playing shows and clubs. That's such a memorable time for me. But it also was a little intimidating, I just never grew up in a big city.

Sometimes there's a lot of industry talk around and it's nice to not really have that around, especially when you're recording a record. Not have anyone from any label that's coming in and talking about things you don't really want to think about while you're trying to create, like radio and this and that and the other thing. I've been in recording sessions and seen it where people from labels come in. It's what they do, there's a place for that, and it's a really important part of it if you're trying to get your music out there, but I just like the keep that separate from the creative process.

You released your most recent album, *From Here to Now to You*, last year. What's next in the lineup?

We're going to be off and on touring this year. We have two months off right now, and then we're going to go down to South America. Then we have another couple months off and then we're going to tour across the States and over to Europe a little bit. Just try to make touring as much of a family road trip as we can, plan trips to places we want to take the family. Try not to book it too crazy where we actually have a day off here and there.

It's nice with the kids because it motivates you to get out and see things, otherwise you get stuck just trying to catch up on sleep, and you see too many hotel rooms and not enough of the sights. I have my little alarm clocks that are nine, seven and four years old. They just grab me out of bed and we go out and see things around the world. It makes it a lot of fun. I mean, sometimes it's tough to try to be daddy and play shows every night, but it's a nice balance. **PB**

ASCAP Celebrates 100th Birthday

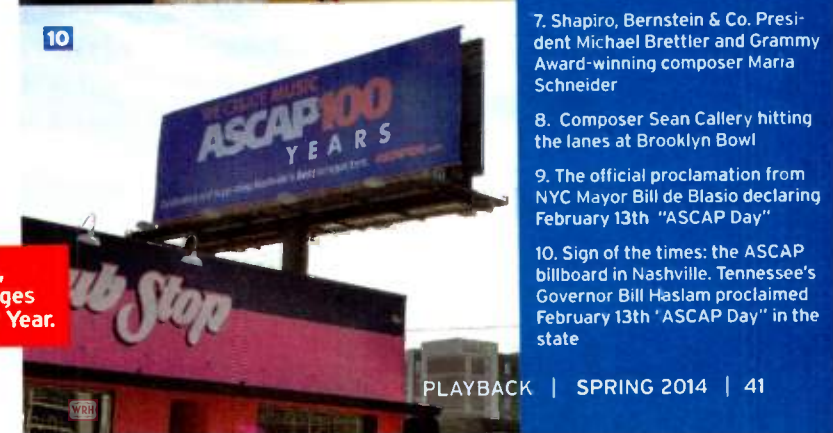
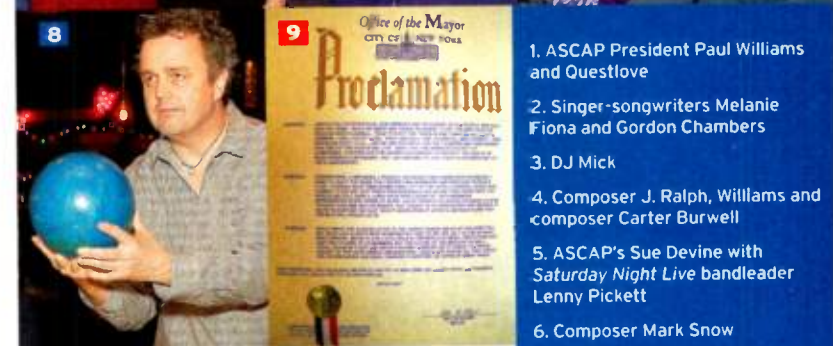
IN HONOR OF ASCAP'S 100TH BIRTHDAY,

New York City Mayor Bill de Blasio and Tennessee Governor Bill Haslam proclaimed February 13th, 2014 "ASCAP Day." On February 13th, 1914, a group of visionary songwriters, composers and publishers met at the Hotel Claridge in New York City with one shared purpose in mind: to shape the

future of the music landscape in a way that protects the rights of creators. A century later, ASCAP continues to help songwriters and composers thrive. ASCAP's birthday festivities are a multi-platform celebration and include a short film (*Why We Create Music*), a song with accompanying music video ("More Than the Stars"), two books (*A Friend in the Music Business: The ASCAP Story* and *The ASCAP Centennial Songbook*), a social media campaign, a special *Billboard* tribute, as well as numerous live events around the country, including a Library of Congress exhibit. An innovative website, ASCAP100.com, features an interactive timeline covering 100 years of ASCAP member history as well as the short film and music video. It also showcases two separate lists of the top ASCAP songs of all time - Top 100 ASCAP Songs and Top ASCAP Songs by Year, and a special birthday video, featuring birthday wishes from Katy Perry, T.I., Jennifer Nettles, Garth Brooks, Randy Newman, Arturo Sandoval, Aerosmith and many more.

ASCAP celebrated its big day with a party held at NYC's Brooklyn Bowl. Hosted by ASCAP President Paul Williams, the event was highlighted by DJ sets from Questlove and Mick. Members and other music industry reps braved a winter storm to mark the occasion, including singer-songwriters Melanie Fiona and Gordon Chambers, acclaimed film and TV composers Sean Callery (24), Mark Snow (*The X-Files*) and Carter Burwell (*Twilight*) and Grammy Award-winning composer Mara Schneider, among others. **PB**

Visit ASCAP100.com for ASCAP's interactive timeline, commissioned film, music video, birthday video messages and ASCAP's Top 100 Songs and Top ASCAP Songs by Year.



1. ASCAP President Paul Williams and Questlove
2. Singer-songwriters Melanie Fiona and Gordon Chambers
3. DJ Mick
4. Composer J. Ralph, Williams and composer Carter Burwell
5. ASCAP's Sue Devine with *Saturday Night Live* bandleader Lenny Pickett
6. Composer Mark Snow
7. Shapiro, Bernstein & Co. President Michael Brettler and Grammy Award-winning composer Maria Schneider
8. Composer Sean Callery hitting the lanes at Brooklyn Bowl
9. The official proclamation from NYC Mayor Bill de Blasio declaring February 13th "ASCAP Day"
10. Sign of the times: the ASCAP billboard in Nashville, Tennessee's Governor Bill Haslam proclaimed February 13th "ASCAP Day" in the state

PHOTOS BY MARK KAM/GETTY IMAGES

PICTURED AT THE COPYRIGHT MATTERS RECEPTION (l-r) are ASCAP Board member James Kendrick (in front), Librarian of Congress Dr. James H. Billington (in back), US Register of Copyrights Maria A. Pallante, ASCAP Board Vice-Chair Jimmy Webb, Senator Orrin Hatch (R-UT), ASCAP President Paul Williams, Rep. John Conyers (D-MI), Rep. Judy Chu (D-CA) and ASCAP Board member Leeds Levy



ASCAP Goes to DC

As ASCAP celebrates its 100th birthday, a consensus grows on the need for modernizing music licensing

By Erik Philbrook

O

N FEBRUARY 25TH, ASCAP's advocacy efforts took center stage amidst a flurry of activity (and snow) in the nation's capital. Rep. Doug Collins (R-GA) introduced HR 4079, the Songwriter Equity Act (SEA), to more fairly compensate songwriters and composers; the ribbon was cut at the Library of Congress exhibit celebrating ASCAP's 100th birthday as a performing rights organization; and a Copyright Matters panel discussion, hosted by US Register of Copyrights Maria A. Pallante, featured ASCAP President Paul Williams and ASCAP Board Vice-Chair Jimmy Webb sharing their insight on music creation and copyright protection. As the day ended, it was clear to many who attended these events that we have arrived at a pivotal point in the digital era in which the rights of songwriters and composers must be strengthened if music is to continue to thrive.

In the wake of all that activity, however, several prominent voices that spoke out about the need to modernize music licensing. For an issue so important to the livelihood of songwriters and their families, it's encouraging to see so many prominent voices calling for reform.

ALL PHOTOS BY ROCKY WILSON, EXCEPT R-31: SHEVAH CRAIGHEAD

In introducing HR 4079, the Songwriter Equity Act, **Rep. Doug Collins (R-GA)**, commented:



Fostering the development of intellectual property has been an important part of the Constitution for more than 200 years. Now, we have to make sure we're doing it on 21st century terms. Songwriters, in one way or another, touch the lives of every American. Today, there are more than 45,000 songwriters in Georgia that deserve honest pay for their honest, original work. For their sake and for the generations of these talented innovators to come, we have to update our laws to encourage creativity and ensure fairness in the marketplace.

Rep. Hakeem Jeffries (D-NY), an original co-sponsor of the Songwriter Equity Act, stated:



The Songwriter Equity Act endeavors to modernize the music licensing system by updating provisions in the Copyright Act of 1976 to ensure songwriters are fairly compensated for their creative work. In New York, there are nearly 80,000 songwriters, composers and publishers who deserve to make a good living.

As the caretaker of intellectual property law, it is important for Congress to make statutory adjustments when necessary to promote creativity in America. That is what this bill seeks to accomplish. I applaud Rep. Doug Collins for his diligent work on this important legislation, and look forward to our continued partnership on behalf of the creative community throughout the country.

During her remarks at the discussion, "ASCAP on the occasion of its 100th birthday," US Register of Copyrights **Maria A. Pallante** shared a brief history of copyright and demonstrated tension inherent in a system designed for a world of vinyl, not streams and downloads. Her presentation ended with a glimpse into areas her office is studying and plans to report on shortly, including:



★ Whether the consent decrees governing the licensing practices of ASCAP and BMI are continuing to function as intended in the era of digital music;

★ Whether - and, if so how - the government might encourage the adoption of universal standards and/or practices with respect to the identification of musical works and sound recordings to facilitate the music licensing process;

★ Whether the existing rates-setting standards are efficient and yield fair results;

★ And in the reproduction and distribution context, whether the Section 115 statutory license is effective and whether the music marketplace might benefit if it were updated to permit licensing of musical works on a blanket basis by one or more collective licensing entities.

Congressmen Ted Deutch (D-FL) and Marsha Blackburn (R-TN) also spoke out at the ribbon-cutting ceremony for the Library of Congress's "ASCAP: 100 Years and Beyond" exhibit. As Co-Chair of the Congressional Songwriter's Caucus, Deutch spoke about the need for action:



The consent decrees governing ASCAP and BMI are among the clearest examples of systems in need of review. It is simply impossible to imagine that settlements between the Department of Justice and ASCAP and BMI crafted 70 years ago are still relevant in our time. Everyone can see the tangible ways that new technology and the Internet has fundamentally changed the way we all listen to and discover music, but holding on to restrictions that may have been appropriate in an earlier time is as inappropriate as equating a tweet to a telegram.

Technology has given a new generation of songwriters and musicians new pathways to finding audiences, and it has given fans like myself unbelievable options for listening to our favorite songs in ways that fit our lifestyles. So it seems well past time for our regulatory framework to recognize the world of new opportunities we now have.

Marsha Blackburn (R-TN), who was the founder of the Congressional Songwriters Caucus, said:



My background as former head of Film, Entertainment and Music in Tennessee as well as my time as a State Senator and now Congressman who represents Middle Tennessee, has given me the opportunity to work closely with a lot of innovators and creators in the music industry. I have been able to see firsthand just how important ASCAP is as they represent over 500,000 US composers, songwriters, lyricists and music publishers. ASCAP is vital to our creative community since they serve as the collector of royalties so that songwriters can focus on doing what they do best - which is to be creative and write new lyrics that will inspire others to do the same

Unfortunately, the way we compensate our songwriters hasn't adapted and changed with the times. We are not operating in a true free market in which songwriters are properly compensated. The reason for this is because songwriters are still governed by outdated settlements between the Justice Department and ASCAP and BMI.

In a recent *Wall Street Journal* op-ed, the legendary **Burt Bacharach** made a powerful argument for updating the way music creators are paid in the face of new technology that is dramatically changing the way people listen to music:



Although internet radio didn't exist when those decrees were crafted, the decrees apply to the online radio service Pandora, which has a market cap of over \$6 billion. The result is that songwriters earn about 8 cents for every 1,000 times Pandora plays their song. If Pandora plays a song 10 million times, it gives the writers \$800....The Consent Decrees are supposed to guarantee us "reasonable fees," but these aren't remotely reasonable... As songwriters, we want these new digital services to succeed. But they exist because of our music--and those who create the music deserve to be fairly compensated.





7

8

★ ★ PHOTOS ★ ★

1. Pictured (l-r) at the ribbon-cutting of the ASCAP 100th exhibit at the Library of Congress are ASCAP Board members James Kendrick and Leeds Levy, Librarian of Congress James H. Billington, Rep. Marsha Blackburn (R-TN), ASCAP President Paul Williams, Rep. Ted Deutch (D-FL), ASCAP Board Vice-Chair Jimmy Webb and Chief of the Library of Congress Music Division Sue Vita

2. Pictured (l-r) at the "Copyright Matters" panel discussion are panel moderator and former White House Press Secretary and Managing Director at the Glover Park Group Dee Dee Myers, Paul Williams, US Register of Copyrights Maria A. Pallante and Jimmy Webb

3. Rep. Doug Collins (R-GA) introduces the Songwriter Equity Act (SEA), HR 4079, at a morning press conference on February 25th, as NMPA CEO David Israelite (left) and ASCAP President Paul Williams (right) look on

4. Jimmy Webb performs at the "Copyright Matters" event

5. ASCAP's 100th birthday cake

6. Glover Park Group's Dee Dee Myers is pictured in conversation with Jimmy Webb and Paul Williams

7. Senator Orrin Hatch (R-UT) signs ASCAP's 100th Birthday card

8. Senator Orrin Hatch (R-UT) and ASCAP E/VP of Creative Services John Titta

9. Librarian of Congress Dr. James H. Billington and ASCAP Board Vice-Chair Jimmy Webb

10. Rep. Gregg Harper (R-MS) talks to Jimmy Webb

11. Rep. Judy Chu (D-CA) with Librarian of Congress Dr. James H. Billington in the background

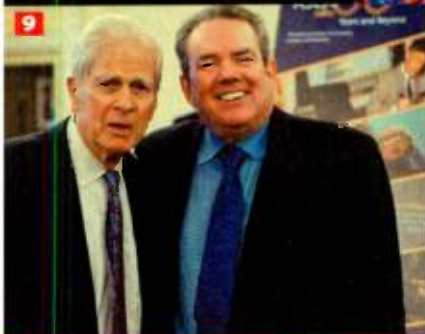
12. Rep. John Conyers (D-MI) talks to ASCAP President Paul Williams while ASCAP Board member James Kendrick look on

13. ASCAP SVP of Public and Industry Affairs/Exec Dir. of the ASCAP Foundation Karen Sherry, ASCAP Board Vice-Chair Jimmy Webb, ASCAP AVP of Marketing & Communications Erik Philbrook, Senator Orrin Hatch (R-UT) and ASCAP Senior VP of Marketing & Communications Lauren Iossa

14. Paul Williams performs during the Copyright Matters panel

15. Guests explore the newly opened "ASCAP: 100 Years and Beyond" exhibit at the Library of Congress

16. Librarian of Congress Dr. James H. Billington, Rep. Gregg Harper (R-MS), ASCAP Board Vice-Chair Jimmy Webb, US Register of Copyrights Maria A. Pallante, Rep. John Conyers (D-MI), ASCAP President Paul Williams, Rep. Judy Chu (D-CA)



9



10



11



12



13



14



15



16

Pictured (clockwise from top left):
Sondre Lerche, Richie Sambora, Lee
Ann Womack and Robert DeLong



SONGDANCE

FROM THE ELECTRONIC DANCE

music of Robert DeLong to the soulful pop of Aussie sensation Guy Sebastian to the guitar heroics of Richie Sambora, the 16th Annual Sundance ASCAP Music Café got off to a thrilling start on the opening weekend of the 2014 Sundance Film Festival in Park City, Utah.

As the film festival celebrated its 30th anniversary this year, ASCAP celebrated its annual collaboration with Sundance in presenting an eclectic and dynamic 8-day program of live music, representing diverse styles and performers highlighting the important role that music creators play in the art of film. Other songwriters and bands who performed over the course of the Café's opening weekend included Moors, The Falls, Lily Kershaw, Monarch, The Mowgli's, Savoir Adore, Carina Round, The Wind + The Wave, Venus and the Moon, Jeremy Messersmith, Years & Years (featuring actor Olly Alexander from the Sundance film *God Help the Girl*) and Kris Gruen.

Several music-themed films dominated screens at this year's festival. Narrative films such as *Whiplash*, *God Help the Girl*, *Rudderless*, *Song One* and *Frank* created a buzz, as did the music documentaries *Lambert and Stamp*, *Alive Inside: A Story of Music* and

The 16th annual
SUNDANCE
ASCAP MUSIC
CAFÉ delivered
8 days of thrilling
performances
by some of
today's hottest
songwriters
and bands.

Memory and My Prairie Home, which featured

Rae Spoon, a performer at this year's Music Café.

Highlights of the week included a special CMA Songwriters Spotlight featuring some of Nashville's best writers and artists: Lee Ann Womack, Brett James, Brandy Clark and Chris Stapleton. Another highlight was singer-songwriter Sondre Lerche's performance of new music he composed for the Sundance film *The Sleepwalker*:

Nashville was well-represented at the Café with other great sets from Music City-based Escondido and Matthew Perryman Jones. Bringing the week to a dynamic crescendo were performances by The Devil Makes Three, Clara-Nova, Scotland's KT Tunstall, Cardinal Sons, Sarah Lee Guthrie & Johnny Irion, Greyson Chance, Sean Watkins, The Parlotones and The Autumn Defense.

The 2014 edition of the Café proved once again the power of music to move an audience - from the stage to the screen. **PB**

BY ERIK PHILBROOK

ONLINE VIDEO

Check out all of the great live Music Café performances and interviews www.ascap.com/sundance



Pictured:

1. (l-r) ASCAP's Mike Sistad and Rachel Perkins, Brett James, ASCAP's Robert Filhart, Lee Ann Womack, Brandy Clark, ASCAP's Loretta Muñoz and Chris Stapleton

2. KT Tunstall

3. (l-r) Guy Sebastian and Lily Kershaw

4. The Wind + The Wave's Patricia Lynn and Dwight Baker

5. Years & Years' Olly Alexander

6. Matthew Perryman Jones, Kate Tucker, who performed with Jones, ASCAP's Loretta Muñoz and Erik Philbrook

7. (l-r) The Devil Makes Three's Pete Bernhard, Lucia Turino and Cooper McBean outside the Music Café

8. Moors' Keith Stanfield

9. Glassnote Entertainment's Brandon Hass, Jeremy Messersmith and ASCAP's Marc Emert-Hutner

10. The Mowgli's backstage with ASCAP's Loretta Muñoz (center) and Evan Trindl (far right)

11. Rae Spoon, subject of the Sundance film *My Prairie Home*



CONTINUED ON NEXT PAGE



Café Buzz

The Sundance ASCAP Music Café is a must-attend destination for many film directors, actors, producers and other creative leaders who produce the festival every year. Here are just some of this year's special guests.



Pictured (l-r):

1. ASCAP's Marc Emert-Hutner with *God Help the Girl* actors Emily Browning, Ollie Alexander (also a Music Café performer from the group Years & Years) and Hannah Murray

2. Manager of the Sundance Film Music Program Jarom Rowland, ASCAP's Loretta Muñoz and Director of the Sundance Film Music Program Peter Golub

3. DJ-composer Carmen Rizzo, ASCAP's Mike Todd and ASCAP composer and co-producer of the film *Whiplash* Nicholas Britell

4. ASCAP's Erik Philbrook with ASCAP member and actor from the Sundance film *Rudderless*, Ben Kweller



Continued from page 47

12. (Back row) Cardinal Sons' John and Dave Shirley, The Autumn Defense's Greg "G Whiz" Wiczorek and James "Hags" Haggerty, Escondido's Tyler James, Johnny Irlon and The Autumn Defense's Pat Sansone, and (kneeling) The Autumn Defense's John Stirratt, Sarah Lee Guthrie and Escondido's Jessica Maros and band member

15. Monarch

13. Greyson Chance, Clara-Nova's Sydney Wayser and Sean Watkins

16. The Parlotones' Kahn Morbee, ASCAP's Mike Todd and Loretta Muñoz, The Parlotones' Glen Hodgson and ASCAP's Rachel Perkins

14. Venus and the Moon's (l-r) Rain Phoenix, Frally Hynes, Chris Stills and Jennifer Turner outside the Music Café

17. Savoir Adore's Deidre Muro and Paul Hammer with The Falls' Melinda Kirwin and Simon Rudston-Brown

18. Kris Gruen and Neon Hitch rehearse outside the Music Café

19. Carina Round

They Shoot, We Score

ASCAP unites Sundance composers and filmmakers for a festive night of networking

ON TUESDAY, JANUARY 21ST, ASCAP hosted its annual composer-filmmaker cocktail party, an exclusive after-show event at the Sundance ASCAP Music Café in Park City, Utah. The event was a celebration of ASCAP composers and

filmmakers of 2014 Sundance Film Festival films. All festival filmmakers, ASCAP composers, music supervisors and Music Café performers were welcome to attend. The event was catered by Del Taco. **PB**

Pictured (l-r):

1. Composer and ASCAP TV and Film Scoring Workshop alumn Scott Salinas (*Happy Valley*), ASCAP's Jeff Jernigan, composer John Hancock (*Under the Electric Sky*), composer Lucas Lechowski and ASCAP's Mike Todd

2. Composer Joe Trapanese (*The Raid 2*) is pictured with co-composers Aria Prayogi and Fajar Yuskemai, ASCAP's Mike Todd and composer Daniel Licht

3. The scene at the ASCAP Sundance composer-filmmaker cocktail reception

4. Composer Kubilay Uner, *Land Ho!* actress Elizabeth McKee, *Land Ho!* producer Mynette Louie and film producer Gill Holland

5. ASCAP's Jennifer Harmon with composer Ian Hultquist (*Ivory Tower*)

6. Composer Dave Schommer (*Difret*), songwriter-composer Itaal Shur (*Alive Inside*) and producer Charles Newman

7. Music editor Sam Douglas (*No No: A Documentary*) and composer Heather McIntosh

8. Composer Ed Barquiarena (*Cesar's Last Fast*) with Sundance Film Music Program Director Peter Golub

9. Multi-media composer Will Bates, producer Lucy Alper, Nettwerk Music Group's Melissa Emert-Hutner and ASCAP's Marc Emert-Hutner

10. Ahnja Narholz, ASCAP's Shawn LeMone and composer Gregor Narholz

11. ASCAP's Shawn LeMone, composer Jake Kozarec, ASCAP's Jennifer Harmon, composers Jeff Grace and Nima Fakhara (*The Signal*) and ASCAP's Mike Todd

12. ASCAP Film and TV Music Department's Jeff Jernigan, Mike Todd, Shawn LeMone, Jennifer Harmon and Rachel Perkins



▶ ONLINE VIDEO

Check out all of the great live Music Café performances and interviews www.ascap.com/sundance



Pictured (l-r):

1. ASCAP VP of Latin Membership Alexandra Lioutikoff with ASCAP Latin Heritage Award recipients Fania All-Stars members Bobby Valentín, Larry Harlow, Roberto Roena, Johnny Pacheco and Ismael Miranda
2. ASCAP President and Chairman Paul Williams, Voice of Music Award recipient Daddy Yankee, ASCAP EVP of Membership John Titta and ASCAP CEO John LoFrumento
3. Lena and Ludson Knighten perform at the 22nd ASCAP Latin Music Awards
4. Singer-songwriter Descemer Bueno performs at the 22nd ASCAP Latin Music Awards

Fania All-Stars, Romeo Santos, Andrés Castro, Daddy Yankee, Sony/ATV Discos Music Publishing and Mayimba Music among top honorees



2014 LATIN Music Awards



Songwriter of the Year recipient Andrés Castro holds his award



ROMEO SANTOS AND ANDRES CASTRO received the Songwriter of the Year Award at the 22nd annual ASCAP Latin Music Awards, held at The Hammerstein Ballroom of the Manhattan Center in New York, NY. The living legends of Fania All-Stars were presented with ASCAP's Latin Heritage Award. Daddy Yankee was honored with the ASCAP Voice of Music Award. "Limbo" by Daddy Yankee was named Latin Song of the Year, Sony/ATV Discos

Music Publishing received the Publisher of the Year Award and Mayimba Music won the Independent Publisher of the Year Award. The songwriters and publishers of ASCAP's most performed songs in Latin Music in 2013 were also honored during the invite-only awards ceremony.

Telemundo network TV personality Odalys Molina hosted the all-star gathering, which featured performances and the participation of some of





5. Publisher of the Year Sony/ATV Discos Music Publishing's Nicole Giacco, Veronica Vaccarezza, John Pires and Amy Roland, ASCAP's VP of Latin Membership Alexandra Lioutikoff, Sony/ATV Discos Music Publishing's Danny Strick, Jorge Mejia, Eddy Perdomo, Aireen Hevia, Maru Gómez and Monica Jordan and ASCAP EVP of Membership John Titta

6. Television personality and host of the 22nd annual Latin Music Awards Odalys Molina with singer-songwriter Victor Manuelle

7. The Villalobos Brothers open the 22nd ASCAP Latin Music Awards with an exhilarating performance

8. Singer-songwriter Tommy Torres arrives on the red carpet

9. Mayimba Music's Zoila Sylvester and Marti Cuevas accept the award for ASCAP Independent Publisher of the Year from ASCAP VP of Latin Membership Alexandra Lioutikoff and ASCAP EVP of Membership John Titta

10. Brika performs at the 22nd ASCAP Latin Music Awards

11. Tommy Torres, Karla Monroig, Kany Garcia, ASCAP's Ana Rosa Santiago, Victor Manuelle and Daddy Yankee

12. ASCAP Song of the Year recipients for "Limbo" Lazaro Hernandez, Giancarlo Rivera, Jonathan C. Rivera, Daddy Yankee, Eliezer Palacios Rivera, Ruben Parra and Gustavo Menendez with ASCAP VP of Latin Membership Alexandra Lioutikoff (fourth from right) and ASCAP EVP of Membership John Titta (second from right)

13. Singer-songwriter Kany Garcia performs at the 22nd ASCAP Latin Music Awards

Latin music's hottest stars, including: Alexis y Fido, Alma Jimenez, Brika, Descemer Bueno, Isidro Infante, Ismael Miranda, Johnny Pacheco, Julio Reyes, Jackie Cruz, Kany Garcia, Larry Harlow, Lena, Landon Knighten, Roberto Roena, Rubén Blades, Tommy Torres, Tr3b, Victor Manuelle, Villalobos Brothers and others.

ASCAP President and Chairman Paul Williams was joined by tropical music songwriter-producer Victor Manuelle to present the ASCAP Latin Heritage Award to Fania All-Stars. Williams also presented the ASCAP Voice of Music Award to Daddy Yankee.

Williams and ASCAP EVP of Membership John Titta joined the stage to present the Songwriter of the Year Award to Andrés Castro and Romeo Santos. This is the first time that Castro received the Songwriter of the Year award and Romeo Santos's

fourth win in that category.

ASCAP CEO John LoFrumento presented the Publisher of the Year award to Sony/ATV Discos Music Publishing, the Independent Publisher of the Year Award to Mayimba Music and the Latin Song of the Year award to "Limbo" (written by Daddy Yankee, Eliezer Palacios Rivera, Giancarlo Rivera, and Jonathan C. Rivera; published by Cangris Publishing, KOB Publishing and WB Music Corp), were presented by Titta and VP of Latin Membership Alexandra Lioutikoff.

Awards were also presented throughout the evening in the following categories: pop, tropical, regional Mexican, urban and television. **PB**

For a full list of winners and video coverage from the Latin Music Awards, visit ascap.com/latino

PHOTOGRAPH BY A. TURNER ARCHIVES/ASCAP





(l-r) ASCAP's Michael Martin and LeAnn Phelan, ASCAP Founders Award honoree George Strait, ASCAP President and Chairman Paul Williams and ASCAP EVP of Membership John Titta

Lee Ann Womack (top right), Garth Brooks (below right) and Alan Jackson (below) all performed as part of the special tribute to George Strait

2013 COUNTRY MUSIC Awards

George Strait, Josh Kear, Chris Tompkins, Neil Thrasher and Warner/Chappell Music Publishing among top honorees

THE 51ST ANNUAL ASCAP Country Music Awards were held on November 4th at Music City Center in Nashville, TN. The writers of country music's most performed songs were honored before an audience of Nashville's most distinguished songwriters, top country stars and music industry leaders. As part of ASCAP's 100th birthday celebration, the ASCAP-commissioned short film, *Why We Create Music*, honoring the art and craft of the music creator, was debuted at the event.

A total of 34 songs were honored in between special performances by the writers of the top five most performed songs of the year. Performances included "Drunk on You" by songwriters Josh Kear and Chris Tompkins; "Even If It Breaks Your Heart" performed by songwriter Eric Paslay; "How Country Feels" by songwriter Neil Thrasher with recording artist Randy Houser and songwriter Wendell Mobley; "Kiss Tomorrow Goodbye" performed by songwriter Shane McAnally;

and "(Kissed You) Good Night" performed by songwriters Josh Kear and recording artists Gloria, whose member Tom Gossin co-wrote the tune. The evening's festivities kicked off with ASCAP songwriter-artist Brandy Clark, who performed the song "Get High" from her critically acclaimed debut album, *12 Stories*.

ASCAP President and Chairman of the Board Paul Williams and ASCAP EVP of Membership John Titta presented the ASCAP Founders Award to George Strait, whose revitalization of classic country music defined a generation and continues to inspire songwriters today. A special musical tribute to Strait included performances by Garth Brooks, Alan Jackson and Lee Ann Womack, and included a special video message from former President George W. Bush.

ASCAP Nashville Membership co-heads Michael Martin and LeAnn Phelan presented Josh Kear with the ASCAP Country Music Songwriter of the Year award. Kear was responsible for penning five of ASCAP's most performed songs of the year, including one of the two Country Songs of the Year, "Drunk on You," co-written with



PHOTOS BY ED WODE/FREDERICK BREEDON



- Pictured (l-r):
1. ASCAP's Michael Martin, Publisher of the Year Warner/Chappell's Blain Rhodes, Cameron Strang, B.J. Hill, Alicia Pruitt, Steve Markland and Jen Platt with ASCAP's LeAnn Prielan and Warner/Chappell's Ben Vaughn, Steve Butler and Phil May
 2. ASCAP's Michael Martin, Songwriter of the Year Jesh Kear and ASCAP's LeAnn Prielan
 3. Award-winning songwriters Jessi Alexander and Brett James
 4. Award-winning co-writers Chris DeStefano and Ashley Gorley
 5. Songwriter Neil Thrasher performs his Song of the Year "How Country Feels" with recording artist Randy Houser and Wendell Mobley
 6. Song of the Year "Drunk on You" publishers Big Loud Shirt's Craig Wiseman and Big Yellow Dog's Carli Wallace; Big Loud Shirt's Seth England; co-writers Josh Kear and Chris Tompkins; recording artist Luke Bryan; Big Yellow Dog's Kerry O'Neil and Big Loud Shirts' Matt Turner; Kimberly Gleason and Amy Allmand
 7. Lady Antebellum's Charles Kelley and Dave Haywood on the red carpet
 8. Songwriter of the Year Josh Kear performs his top five song "Kissed You Good Night" with recording artists Gloriana
 9. Award-winning songwriters Josh Osborne, Shane McAnally, Brandy Clark and Trevor Rosen

Chris Tompkins and published by Big Loud Shirt and Big Yellow Dog Music. Songwriter Neil Thrasher also earned ASCAP Song of the Year honors along with publisher peermusic for "How Country Feels."

ASCAP Country Music Publisher of the Year honors went to Warner/Chappell Music Publishing, who had six award-winning songs: "Why Ya Wanna," "Good Girl," "Better Than I Used to Be," "The Only Way I Know,"

"Come Wake Me Up" and "Fly Over States."

Notable artists in attendance included Angaleena Presley, Brothers Osborne, Cassadee Pope, Dan + Shay, David Nail, Dierks Bentley, Deana Carter, Jennifer Nettles, Jewel, Gloriana, Greg Bates, Lady Antebellum, Leah Turner, Love and Theft, Luke Bryan, Raelynn, Rascal Flatts and more, as well as reigning three-time ASCAP Christian Music Songwriter of the Year Ben Glover. **PB**

For a full list of this year's winners, go to ascap.com



HONORING THE

Ne-Yo is presented with The ASCAP Foundation Champion Award in New York City

Next Generation

ASCAP Foundation President Paul Williams presents The ASCAP Foundation Champion Award to Ne-Yo



The ASCAP Foundation held its 18th annual awards ceremony at the Allen Room, Frederick P. Rose Hall, Home of Jazz at Lincoln Center in New York City. Hosted by ASCAP Foundation President Paul Williams, the event was highlighted by the presentation of The ASCAP Foundation Champion Award to gifted singer-songwriter and actor Ne-Yo in recognition of his leadership in efforts to increase awareness of disadvantaged children in American cities. The inaugural George M. Cohan Award, which is made possible by the Friars Foundation, was presented to the multi-talented Martin Charnin.

A wide variety of ASCAP Foundation Scholarship and Award recipients were also honored at the event, which included special performances by several of the honorees. PB



PHOTO: SCOTT WINTROW/GAMMA PHOTOS



Pictured (l-r):

1. Rod Gorney, Jay Gorney Award recipients Cheryl DaVeiga and Anthony Krizan, and Sondra Gorney
2. Cabaret performer Jamie deRoy presents the Jamie deRoy & friends Award to David Buskin
3. Vic Mizzy Scholarship recipient Yea-kyung Chung with Mizzy's daughter, Lynn Mizzy Jonas
4. President of the Louis Armstrong Educational Foundation Stanley Crouch presents University of New Orleans student Gregory Agid with the Louis Armstrong Scholarship
5. Mariana Williams and Paul Williams present the "Sunlight of the Spirit" Award to Adam Gerver
6. Eunice David with Eunice and Hal David Merit Award recipient Lilliana Villines
7. Louis Prima Jr. with Louis Prima Award recipient Jeffrey Miller
8. ASCAP CEO John LoFrumento, Champion Award recipient Ne-Yo, Paul Williams and The ASCAP Foundation's Karen Sherry
9. Phoebe Jacobs Prize recipient Camille Thurman performs her original composition "In Due Time"
10. Jennifer Ross, great-granddaughter of George M. Cohan presents the inaugural George M. Cohan Award to Martin Charnin
11. Joe Raposo Award recipient Lori Henriques with Nick (l) and Joe (r) Raposo
12. Valerie Simpson presents the "Reach Out and Touch" Award in honor of Nick Ashford to Charisa the ViolinDiva
13. Ann Hutchinson School special education teacher Joe Ginnane accepts the Barbara and John LoFrumento Award on behalf of the Music Conservatory of Westchester Music Therapy Institute from Barbara (l) and John LoFrumento (r)
14. Leonard Bernstein Award recipient Amy Beth Kirsten (r) accepts the award from Jamie Bernstein
15. Mary Rodgers/Lorenz Hart Award recipients Kellen Blair (l) & Joe Kinosian (r) accept their award from ASCAP Foundation Board member Stephen Schwartz
16. Richard Rodgers New Horizons Award recipient Dave Malloy (r) accepts his award from Schwartz
17. Jerry Ragovoy's widow, Bev (l), presents the inaugural Jerry Ragovoy Award to April Bender
18. Joan & Irwin Robinson Scholarship recipient Brittany Holloway (center with Joan and Irwin)
19. Tita Cahn with Sammy Cahn Award recipient Sandy Emory Lawrence
20. Robert Bienstock and Freddy Bienstock Scholarship and Internship recipient Suzanne Rollins
21. Patty Allen presents the Robert Allen Award to Ryan Amador
22. Peter Stoller and Leiber and Stoller Music Scholarship recipient Alexis Hatch
23. Henry Mancini's grandson, Chris Mancini Jr., and Henry Mancini Music Fellowship recipient Francis Rodriguez
24. Morton Gould Young Composer Award recipient Stephen Feigenbaum with ASCAP Foundation Director Colleen McDonough
25. Great nephew of songwriter Jimmy Van Heusen, Brook Babcock, presents the Jimmy Van Heusen Award to Joe Twist
26. Desmond Child with Desmond Child Anthem Award recipient Kiah Victoria
27. Caribbean songwriting legend Irving Burgie with Champion Award recipient Ne-Yo
28. Shapiro, Bernstein & Co.'s Michael (r) & Doug Brettler (l) with Leon Brettler Award recipient Kris Hitchcock



Tapping into TV

Editor/producer Matt O'Connor chooses music for top television shows from a wide range of sources. He explains what composers need to deliver to get on the air. **BY RICH TOZZOLI**

JUST ABOUT EVERY TV SHOW THESE DAYS has wall-to-wall music behind it, which is great for the bottom line of the musicians or composers involved. But who makes the decision on just what music gets used and why? One of those people is New York-based editor/producer Matt O'Connor. With credits that include NBC Olympics, ESPN, NHL, Showtime and many more, he's cut countless hours of TV programming. We asked him a few questions about how he goes about the process of selecting music and laying it in to picture.

How do you keep in touch with what's going on in the world of music?

I listen to different podcasts that play a variety of music genres, but there's one that I absolutely love that's on NPR. It's called "All Songs Con-

sidered." It's a weekly music program that showcases all different genres of music, but it's focused on what's new, what's out there, what you might have heard, what you might not have, and I listen on my phone on my subway rides in the morning and it

really helps keep me in tune to what's going on in the world of music. NPR's got a lot of really cool programs on the art side of stuff, but I'm also open to other avenues of music.

How do you get a composer started on a new project?

Well, the first thing I'll do is sit down with a client before I ever bring the composer in, and we'll go over different cuts of music. I'll pull things from various soundtracks of films, popular bands, jazz, rock, folk etc., and we'll sit and discuss what they like and what they don't like. Then we'll

start roughing things out to a cut of music for example, and then I'll come up with all of the points the track doesn't do for us, and what we wish it would do. Then I will go to the composer.

Typically what I'll do is give the composer a track or two and say, "This is what we all like, and this is what we wish it would do." Then I'll give them a video cut so they understand the pacing and everything else. And then I put it in the composer's hands.

How much freedom do they have?

That depends on each project. Sometimes, we can give the

composer freedom, and then other times when a popular track works so well for the client, we say, "Okay, kind of stay within this genre. Make it your own a bit, but constrain yourself to this cut of music." Each situation is different.

Do you like composers to give you multiple mixes and stems?

Absolutely. You know, in this day and age, with music as a driving force in so many of these shows, you've got A, B and C storylines within a 42-minute program, and they're all followed by music. I need stems because it's inevitable that something's going to change, a shot can't work or a piece of copy from the writer is going to change or be longer. Having stems enables us in the edit to add that extra four bars or eleven measures in the song



Matt O'Connor

without having to go back to the composer. It would be nearly impossible to have the composer go back and do his compositions based on adding six seconds to the piece. So the stems may include a full mix, drum and bass, guitars only, and so on.

Do you use songs with vocals?

I do, and I love songs with vocals. Aside from stems, I like having a full mix and a "mix minus"—a full mix with

vocals and without vocals. If it works out, I can then pick and choose the lyrics and add it into the piece and it often works great.

Do you see any new emerging trends in TV music?

Music libraries have grown from being this terrible kitschy elevator stock music to being almost on par with popular music these days. You know, there are even sites where you can create your own custom library mix now for a track. So you can go on this site, find a track you like, but create a slightly different version. Say for example I don't like that electric guitar in it. I can click on it to make a different mix, pulling the electric guitar out for eight bars or fifteen measures of the song and then bring it back in. You can create cus-

tom mixes right there within their web browser.

Do you ever use that feature?

I don't love that personally, because I find I'm going to spend too much time doing that, so I just go and download all of the stems. Also, I will hire composers for certain shows, so its not always libraries.

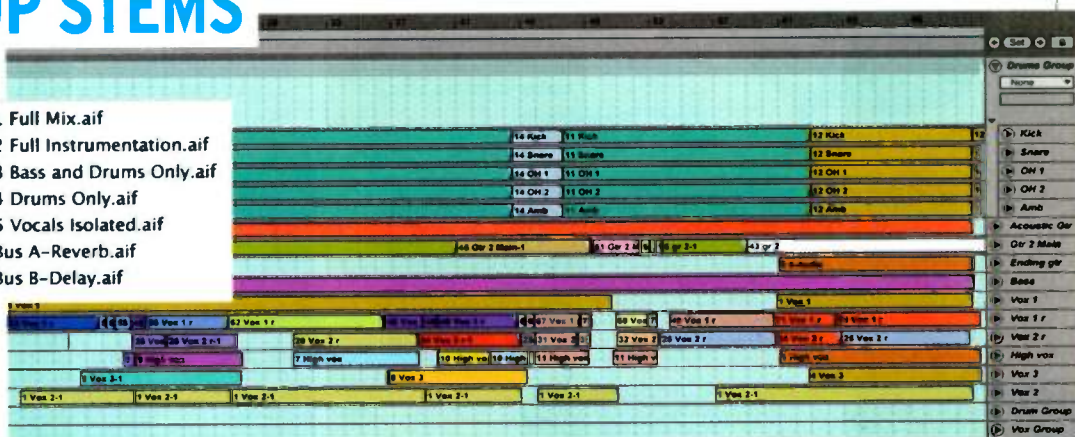
At what point in the production timeline do you choose the music?

I pick my music last. I find my stories, find my content, and then I get a vibe for what the piece is, and that helps me choose my tracks. Do I want something funny? Do I want something ethnic? Do I want pop, rock? The scene will often dictate what it is needed and just what kind of track will make the visual work. ●

SETTING UP STEMS

- Stemming the Tide-90-BPM 1 Full Mix.aif
- Stemming the Tide-90-BPM 2 Full Instrumentation.aif
- Stemming the Tide-90-BPM 3 Bass and Drums Only.aif
- Stemming the Tide-90-BPM 4 Drums Only.aif
- Stemming the Tide-90-BPM 5 Vocals Isolated.aif
- Stemming the Tide-90-BPM Bus A-Reverb.aif
- Stemming the Tide-90-BPM Bus B-Delay.aif

The screen shot above shows a folder full of stems output from an Ableton Live project, including a full arrangement, instrumental mixes, isolated vocals, and effects.



STEMS ARE BREAKOUT MIXES highlighting one or more individual tracks from a larger arrangement. Let's say you've got a rock tune with vocals, drums, bass, and electric and acoustic guitars. Although a set of stems could include separate audio files for every track in the project, most TV and film producers will want just a handful of stereo mix files: the full arrangement, an instrumental version, a bass-plus-drums mix, isolated vocals, a full mix minus the drums, and (possibly) the output of each effects bus. The stems should mirror the balance of

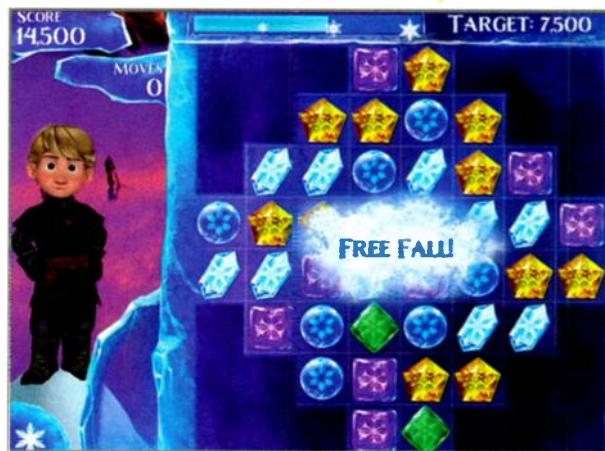
the full mix, so they can be easily combined to sound like the original. The procedure for creating stems varies depending on your DAW. Some can automatically output every channel, group, and bus as a separate audio file when you bounce the main mix. With others, you'll need to solo and mute tracks and bounce each stem separately. For all the stems to line up easily, it's important to start each bounce at the same point in the timeline—even if there's silence at the beginning of a track. Label the stems carefully and check each file to make sure there are no unwanted artifacts from effects, hidden tracks, etc.—RT

PRO TIP: MUSIC FOR APPS

NICK GALLANT IS NO STRANGER TO MUSIC in the gaming world. A contributor to classics like *Guitar Hero*, *Rock Band*, and *Karaoke Revolution* and current audio director at Disney Mobile, he continues to do big work in a more compact space. From the creation of original music for games like *Frozen Freefall* (in support of the *Frozen* feature film release) to new lounge-pop arrangements of existing compositions in *Star Wars: Tiny Death Star*, he and his team are assigned to create quality sound that's true to the

original projects but adapted for "fun-sized" mobile apps. To optimize game performance and minimize memory, the team produces audio loops averaging about one minute and thirty seconds in length using DAWs like Pro Tools and Logic. The music is diverse, often combining samples, live guitars, accordions, kazoos, and anything needed to underscore the game's environment and situation.

What does it take to be successful composing for games? "Do the research," Gallant says. "Immerse yourself in the brand, the photography, and in the art direction. Working with a team to get the best solutions for the game is key. A scene can change and [our composers] have the willingness to be humble, and have the agility and ability to work together and change direction." —*Kim Nieva*

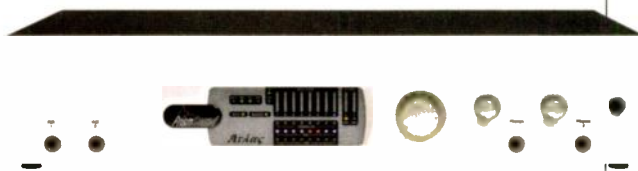


SOUND BYTES New and Noteworthy Gear for Songwriters and Producers



◀ Sound Colors

Sound and style come together in Audio Technica's new ATH-M50x Professional Monitor Headphones, which, in addition to basic black, limited edition models are available in white and blue-tan two tone. Like the original ATH-M50, the M50x line has 45mm large-aperture drivers, extended frequency range, sound-isolating ear cups, and sturdy construction. New enhancements include newly redesigned ear pads, the inclusion of three detachable cables, and more. Learn more at audio-technica.com/monitorheadphones



▲ An Atlas of the USB

Prism Sound's Atlas is designed to offer high-end multi-channel A/D conversion in a USB format compatible with Mac and Windows native applications. Highlights include advanced clocking technology, eight on-board microphone preamps, and the ability to work at sample rates up to 192kHz. The Atlas also has an expansion slot that can be used to connect directly to Pro Tools|HDX systems (with others coming). Learn more at prismsound.com.



▲ MO Moxy

Designed to offer plenty of sound in a portable and affordable package, Yamaha's new MOXF synth series comes in two configurations: The 88-weighted-key MOXF8, and the MOXF6, which sports 61 semi-weighted keys. Both models draw from Yamaha's MOTIF sound library, and offer easy expansion, 128-note polyphony, a four-channel USB interface, a 16-track sequencer, DAW control, and more. yamaha.com



▲ A New Evaw

Billed as the "world's first collection of reverse instruments," REV, by startup developer Output Sounds, offers a huge array of sounds—all based on reversed audio. Among the 450 presets are recordings of live instruments, pads, pulses, swells, percussion, loops, and more, as well as a full range of automatable effects. Timed Instrument mode lets you match the duration of the reverse wave to tempo, and you can also create "Rises" that swell to the timing of your choice. outputsounds.com

From Preset to Personalized

Making Ready-made Sounds Your Own **BY EMILE MENASCHÉ**

IF YOU HAVE A DAW AND even a handful of software instruments at your disposal, you've probably got more available sounds, loops, and other ready-made content than you'd be able to use in a lifetime of projects. It seems like every instrument comes with hundreds—if not thousands—of presets. Having a lot of choice is a mixed blessing. Not only do you need to find something that fits your mix; if the preset is going to be a featured sound, you must also hope that no one else has already used it. So, how do you make efficient use of the resources at your disposal while adding your own individual touch? Here are a few ideas:

1 DO SOME RESEARCH: There's no better way to get to know the capabilities of a digital instrument than scrolling through the factory presets. After all, they were created by people who know the instrument inside out. However, the best time to do this is *not* when you're in the middle of a project. Most sound libraries are organized into categories (like pads, leads, acoustic, analog, etc.) and then organized alphabetically. Some also allow multiple descriptive tags to be applied to each preset. But while this information can be valuable, it's still pretty subjective, especially if you've



got a complex synthesizer that uses layers and lots of processing. “With our new virtual instrument *Ghostwriter* [created by composer/producer Steve Wilson], we encourage users to really explore,” says East-West Founder Doug Rogers. “Most of the instruments, regardless of their name, are quite unconventional.”

Try to keep your preset auditioning sessions focused and manageable. If you listen to too many sounds in the same sitting, you'll start to lose the ability to hear details. Pick a single category (or a single letter in the alphabet) and spend time getting to know everything there: When you find something you like, add it to the instrument's “favorites” group or tag files with your own descriptors. You can also save it to a bank of user presets for later retrieval and editing.

2 TONE IT DOWN: When you've got hundreds of presets, you'd think that one of them has to be the perfect sound for your project, right?

Well...yes and no. Most presets serve a dual purpose: They *are* there to be used musically, but they're also designed to stand out on their own. Sometimes, these two missions conflict. “Many presets are designed to spark inspiration and show off what the synth can do, but ultimately this means they may be over the top for your song,” says product specialist Matt Hines of iZotope, which makes sonically adventurous software instruments like *Iris*, *Breaktweaker*, and others. “My biggest tip upon loading any preset would be to dial it back.”

Navigating the presets in East-West's Ghostwriter: The favorites tag makes it easy to collect usable sounds for quick retrieval.

But how can you tame a sound if you're unsure how it was programmed in the first place? Hines says that effects are a good place to start: “Look for distortion or reverb and bring them back a little.” Or, by turning the preset effects off completely, you can get a better idea of the core sound. You then have the option of adding the effects back to the mix, or keeping the preset dry and routing it through other effects plug-ins. With spatial effects, sending everything to the same bus (instead of using individual reverbs or delays per sound) might make the mix more unified—assuming that's what you're after.

3 FILTER THIS: The nice thing about tweaking effects is that you don't have to be a synth programmer to do it. But what if you want to get at the core sound? Hines suggests experimenting with the instrument's filters, which shape the tone in fundamental ways. “If it's a lead, try reducing some of the mid-high frequencies around 5kHz,” he says. “This is where the vocal often sits, and you don't want to get in the way of the voice.” “Try looking at your song as it is and see where the holes are,” Hines

says. "Are there missing high frequencies, or not enough bass? Then filter to adjust the preset to fill those holes."

4 CHANGE THINGS UP:

Even a great sound can become grating if it's too static. If you're building a song synth sound that runs throughout, try making subtle variations in different parts of the mix.

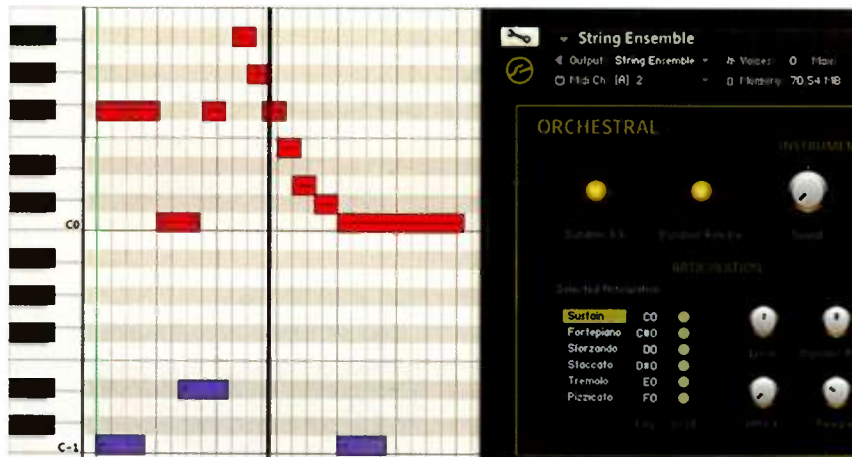
"If you've made any kind of change to a preset that's playing on the verse, try making a *different* change in the chorus," Hines says. "That way, even though it's one preset, the slight sound changes between sections of the song create more of a sonic pull that helps to tell the story."

5 THE ENVELOPES PLEASE:

Software synths can be daunting when you look at the many parameters available for tweaking, but you can often do a lot with the relatively simple global

parameters to be found in the ADSR (Attack, Decay, Sustain, and Release) envelopes. These change how a sound behaves over time, and can have a surprisingly long way toward individualizing a preset. Like filters and many other parameters, these can often be automated, so you can set, for example, the attack time longer during the intro, then use a short attack for a more percussive sound when you bring the preset back in the chorus.

In a way, you can think of ADSR settings as the electronic equivalent to changes in articulations on acoustic instruments. For example, by using a fast attack and a short decay, you can create a staccato sound. Carefully adjusting sustain and release can let a note ring. Mapping MIDI



Key switching: Inputting the notes C-1 and D#-1 (shown in blue) switches Kontakt 5 strings from legato ("Sustain") to staccato articulations.

parameters (like velocity) or controller messages to these settings can make them more expressive.

6 BE ARTICULATE:

ADSR envelopes aren't just useful when you're working with synthesizers. They can also be used with sample-based sounds. However, some of the larger sample libraries have another option that's worth exploring: key switching, which uses MIDI notes that fall within a range that's not assigned to play samples as a way of calling up different sounds.

The image above shows how this is done on a string section loaded into Native Instruments Kontakt 5; similar features are offered on other large libraries. By default, the strings will be legato, with a variation in tone and attack as you change velocity. A set of radio buttons lets you choose a range of different sounds, including pizzicato, staccato, forte, and tremolo. If your whole part needs just one of those sounds, you can simply hit the button and start

creating your track. But you can also switch sounds on the fly by using a MIDI note that falls outside the range of the instrument's sound producing notes. Here, we're using C-1 to tell the instrument to stay legato, and D#-1 to switch to staccato. We can input these notes (or play them in realtime on a controller) every time we want the sound to switch. Because they're outside the instrument's range, they don't produce any sound, they just trigger the desired set of samples.

Key switching on its own is a powerful tool, but you can enhance by customizing the elements of each sound. For example, you can adjust how long a staccato note will ring by adjusting its release time. The instrument remembers this setting and will return to it with every key switch.

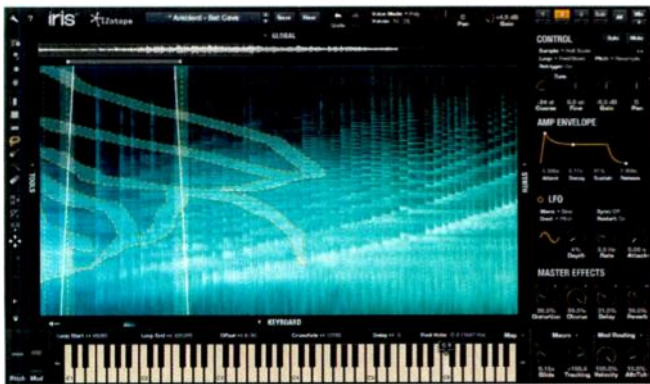
7 CREATE YOUR OWN EFFECTS:

As we saw earlier when discussing presets, effects can help define a sound. Let's assume you've removed the effects on the preset and have

PAY ATTENTION TO PRODUCTION

No matter how creatively you use music software and promotion tools, you have to assume that everyone you're competing with has a similar set of tools. How can you stand out? "This may sound funny, but mastering and production make a difference," says Daryl Berg, principal of the music media service company Sound Canyon, which places music in film and television productions. "When I play a composer's track for a client, I want it to feel big, not sounding like a tin can. It needs to pop and have some emotion to it."

Berg suggests recording at a high bit rate and working carefully on the mix. "Computers make it easier to create music," he says. "But use the time you save by making the production sound as good as possible. That can be the difference between what makes a cue good or bad." ●



Adjustments to effects and envelopes (shown at the right of this iZotope Iris screen) can be an easy and quick way to personalize a preset.

something basic and dry to work with. Now what? Well, one way to make it your own is to get creative with plug-ins. Delay, modulation and pitch processors can be especially powerful when you want to personalize a preset or loop. As with filters and envelopes, automating changes over the course of a mix can work well. But be careful about having too many spatial effects on different tracks at the same time, which can make things sound unfocused. A single bus reverb shared by all the tracks can unify the sound field. A compressor or limiter on the master bus can also tie things together.

8 PLAY IT UP: One sure way to make a synth sound unique is to create a layer with an acoustic instrument or voice. This doesn't necessarily have to be something you play well, and it doesn't have to sound natural. Melodyne and other pitch editors can solve little pitch and timing problems, but can also be used to mirror an acoustic performance to a synth line or to generate a MIDI part from your acoustic recording. Run the acoustic

sound through effects and layer it with the synth, and you've got something unique

9 BUILD LAYERS: You can take things a step further by bouncing audio from your MIDI tracks (with or without effects) to an audio track, processing the audio in different ways—say reversing the waveform, changing the pitch, or stretching the time—then layering it with the original. Another option is to duplicate the MIDI track, and add subtle changes to the copy. “You may find that creating a couple instances of a synth with the same preset—but slightly tweaked in different ways and panned to opposite sides of the stereo sound field—makes things sound wider,” Hines says.

10 LEARN FROM THE EXPERTS: If you want to get deeper into your software to further customize your own sounds—and don't feel like experimenting by trial and error—don't forget to check out the developers' websites, which can be full of tutorials, demo videos, and other resources. ●

NOTEBOOK

Your Music Career Connection

WE KNOW YOU CAN'T BE EVERYWHERE AT ONCE.

That is why ASCAP makes it easy for you to stay connected to the people, advice, news, information and opportunities that are most valuable to your career. Connect with ASCAP through the following channels and be an active, knowledgeable member of your music community



ASCAP.com ASCAP's website is the most visited professional music site in the world. With a new design, improved navigation and a wealth of new features, including Member Access - a secure portal for members to conduct their business 24/7, anywhere in the world—it is your home for career success.



BLOG Our “We Create Music” blog features straight talk from top ASCAP members from across the worlds of pop, film & TV, symphonic, Latin, musical theatre and much more. Drop in, comment and join the conversation.



E-newsletter *Inside Music*, ASCAP's official e-mailed newsletter, provides essential news, features and opportunities for your music career. In addition, the *ASCAP Daily Brief Powered by the Dean's List* provides important news on music, copyright and new technology from a creator's perspective. Subscribe to both newsletters at ascap.com.



Twitter Stay up-to-date with all things ASCAP by following @ASCAP on Twitter. Follow @ascapexpo to stay on top of news, info and opportunities related to the ASCAP “I Create Music” EXPO—today's premier conference for music creators.



Facebook Like us on Facebook at facebook.com/ascap, connect with fellow music creators and be a part of what is happening at ASCAP and in today's music industry



YouTube Check out ASCAP's channel at youtube.com/ascap and watch our videos, including highlights from ASCAP awards shows, the ASCAP “I Create Music” EXPO, as well as Playback Field Recording and Live @ ASCAP performance videos.



ASCAP Mobile Your favorite ASCAP tools are now more accessible than ever before with ASCAP Mobile. The improved app and mobile website puts important ASCAP info at your fingertips. Keep your account up-to-date, review your catalog and royalty info with ease and much more. Now for all mobile devices.



Instagram Follow ASCAP at [ascap_music](https://www.instagram.com/ascap_music) on Instagram, the popular mobile/online photo-sharing and social-networking service, and see ASCAP's world of music in a whole new light.

ASCAP Distributions
For a complete schedule of distributions please visit <http://bit.ly/ASCAPDistributions>



The Passion of Michael Bloomfield

A rock 'n' roll pioneer is honored with a new collection of his history-making music, compiled by friend and collaborator **Al Kooper**

ROCK HISTORY IS STUDED WITH revered guitar virtuosos who passed away before their time - Jimi Hendrix, Stevie Ray Vaughn and Randy Rhoads are but three. An often-overlooked great is ASCAP member Michael Bloomfield (1943-1981). His stellar achievements were many - as a member of the pioneering Paul Butterfield Blues Band, helping to "electrify" Bob Dylan at the 1965 Newport Folk Festival and on *Highway 61 Revisited*, as a member of the Electric Flag, and as Al Kooper's cohort on the first rock jam album, *Super Session* (1968). Just released by Sony Legacy Recordings is *From His Head to His Heart to His Hands*, a three-CD (plus a documentary DVD) box set compiled by Kooper, and devoted to Bloomfield's entire career. Kooper, a songwriter ("This Diamond Ring," "I Can't Quit Her"), producer (Lynyrd Skynyrd) and founder of both Blues Project and Blood, Sweat and Tears, recently spoke with *Playback* about his history with Bloomfield.

That "Like a Rolling Stone" session in 1965 was your first encounter with Michael?

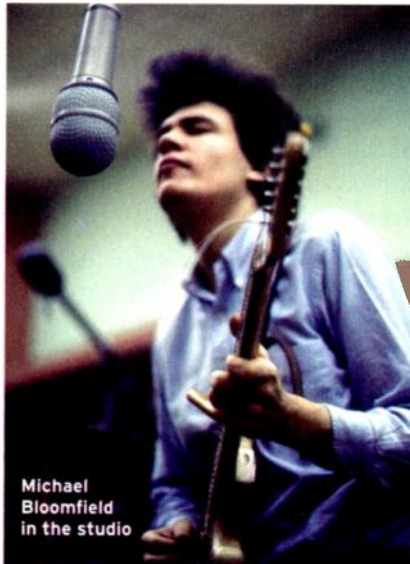
I was only invited to the session to watch, not to play. I was just gonna tell the producer Tom Wilson that I "misunderstood" him. Bloomfield and Dylan came in together at about 12:15, and Michael sat down next to me, said hello, plugged in his guitar and started warming up. And I just went "Holy mackerel. I never heard anybody play like this." And he was just warming up. And I said "Well, my plan is foiled." So I packed up my guitar and went in the booth where I belonged. And that was my first encounter with Mike Bloomfield.

What was it that attracted Mike to the blues?

The music is very soulful and emotional. I think that's what attracted him to it, because so was he. What's interesting is that he was left-handed but he taught himself to play right-handed, and that he was self taught other than watching the masters in Chicago, where he grew up. After about three years of playing, the bluesmen became fans of his and would invite him on stage.

You both left your blues groups and started horn-based bands - the Electric Flag in Mike's case and Blood, Sweat and Tears in yours.

Yeah, I did it because I had written a bunch of songs and the songs were crying for horns. So I asked the Blues Project if we could add horns, and they said no, so then I realized I had to go put a band together. Michael wanted to play a wider range of music. He was very much into Stax/Volt and Muscle Shoals and stuff like that. I don't think Butterfield wanted to go that way.



You also both left your horn bands around the same time. Was that when the *Super Session* album came about?

Yeah. I got a job as a staff producer at Columbia, and also I was very annoyed that Bloomfield played so great live and not even close to that in the studio. So I surmised that he was intimidated by the producers on the record. So I came up with the idea of doing a jam session album where if I was the producer he would not be intimidated by the producer, and if I could make him comfortable enough, we could get the way he played live.

And you succeeded.

It did succeed, and I was very glad. The only thing is I lost him after only nine hours. He left me a note that he couldn't sleep and that's why he left. But I think one night was enough for him. It also got me half an album. Being his friend, I learned to put up with his idiosyncrasies. And his leaving didn't really upset our friendship, especially since I was able to get something going that night [Stephen Stills was brought in to finish *Super Session*]. So we'd laugh about it.

Did you and Michael work together much after that?

When I would go to the Bay Area, I would go to his house and spend the day. Invariably we'd play and talk a lot. The other thing was whenever we would play music together, whether it was just in the house or in front of people, we never discussed it. He'd say "Let's do this song" and I'd say "What key?" and then we'd play it. I never had that relationship with another musician before. He would play whatever was perfect to play. And when he died, the first thing I thought was "I'm so glad I spent time with someone and had that musical relationship with him." - **JIM STEINBLATT**

MIKE SHEA



DEAR MUSIC COMMUNITY:

For 100 years, ASCAP has nurtured, supported and protected songwriters and composers, providing them with a livelihood, while enabling businesses that use music to thrive.

Today, our nearly **500,000 writer and publisher members depend on ASCAP** to negotiate licenses, track public performances, distribute royalties and advocate on their behalf. We take great pride in being **the only performance rights organization owned and run by its members.**

As we consider our next 100 years, we firmly believe **ASCAP's collective licensing model is the most effective, efficient and compelling model** to serve the needs of all stakeholders in the music ecosystem of the future. But as technology transforms how people listen to music, the decades-old rules that regulate music licensing haven't kept pace.

That's why **ASCAP is exploring ways to modernize the music licensing system** so that it benefits music lovers everywhere *and* allows **songwriters and composers to prosper** alongside businesses that use our music.

We invite you to join us in this effort by visiting www.ascap.com/advocacy.

Working together, we can ensure a strong future for American music.

Sincerely,



Paul Williams, President & Chairman of the Board

ASCAP

American Society of Composers,
Authors and Publishers

The World's Leading International Songwriting Competition

The U.S.A.

Songwriting Competition

**RADIO AIRPLAY!
GRAND PRIZE US\$50,000 IN
CASH AND MERCHANDISE!**

15 different categories

**WINNERS WILL BE DETERMINED BY TOP
MUSIC INDUSTRY PROFESSIONALS!**

enter today

Name:

Address:

City/State/Zip/Country:

Phone:

E-mail (if any):

Song Title:

Payment type (check one):

VISA

Mastercard

Check/Money Order

Card number:

Expiration:

Signature:

Make your check or money order for \$35.00 payable to: USA Songwriting Competition

Check One Category Only

Pop Rock/Alternative Country R&B Gospel/Inspirational Folk Latin Instrumental
 Jazz Hip-Hop/Rap Children World Dance/Electronica Novelty/Comedy Lyrics Only

Collaborators/Band name (if any):

I certify that I have read, understood and accept the rules and regulations of the USA Songwriting Competition.

Signature:

Date:

REFERENCE # ASCA1

Mail all entries to: USA Songwriting Competition, 2881 E. Oakland Park Blvd, Suite 414, Ft Lauderdale, FL 33306, USA

If the entrant is under 18 years old, signature of parent or guardian is required:

Rules & Regulations:

1. Each entry must include: (A) Completed entry form (or photocopy).

All signatures must be original. (B) CD or Audio Cassette(s) containing

1 song only, 5 minutes or less in length. Lyrics: Only category do not

require audio CD or cassette. (C) Lyric sheet (please include English

translation if applicable). Lyrics are not required for instrumental

category. (D) Check or money order for US\$35.00 (US currency only).

If paying by credit card, US\$35.00 will be charged to your account.

All entries must be postmarked by May 30, 2014 or earlier.

2. All songs submitted must be original.

3. Contestants may enter as many songs in as many categories as

desired but each entry requires a separate cassette or CD, entry form,

lyric sheet and entry fee. One check for multiple entries/categories

is permitted. Entry fee is non-refundable. USA Songwriting Competition

is not responsible for late, lost or damaged, misdirected, postage

due, stolen or misappropriated entries.

4. This competition is open to all amateur and professional songwriters and anyone regardless of nationality or origin. Employees of USA Songwriting Competition, their families, subsidiaries and affiliates are not eligible. **Cassettes, CDs and lyrics will not be returned.**

5. Winners will be chosen by a Blue Ribbon Judging Committee comprised of music industry professionals including A&R managers from record labels, publishers and producers. Songs are judged equally on originality, lyrics, melody and composition. **Songs may be in any language.** Quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song. Division of prizes is responsibility of winners. The winners release sponsors from all liability regarding prizes won. Taxes are winners' responsibility. Entrants and their collaborators will retain full rights to all work submitted for the competition.

6. Winners will be notified by mail and must sign and return an affidavit

sponsors



Platinum Sponsor



Platinum Sponsor



Platinum Sponsor



888-325-2801

Platinum Sponsor



Songwriter's Pad

Platinum Sponsor



audio-technica.



broadjam.com

PLEASE MAKE COPIES OF THIS APPLICATION FORM TO SUBMIT MORE ENTRIES! ENTER AS OFTEN AS YOU LIKE IN AS MANY CATEGORIES AS YOU WISH!

confirming that winner's song is original and he/she holds rights to the song. Failure to sign and return the form within 30 days will result in immediate disqualification and an alternative winner will be selected. Entry constitutes permission to use winners' names, likeness and voices for future publicity and advertising purposes without additional compensation. Winners will be determined by November 15, 2014, after which each entrant will receive a winners list by e-mail.

7. Prizes: Overall Grand Prize winner will receive US\$50,000 worth of cash, merchandise and services. Overall 2nd Prize winner will receive \$9,000 worth of prizes. Overall 3rd Prize winner will receive \$6,500 worth of prizes. 1st Prize winners in each of the 15 categories will each receive \$2,200 worth of prizes. 20 Honorable Mention winners will each receive \$350 worth of prizes. PLEASE WRITE OR PRINT CLEARLY & NEATLY.

USA Songwriting Competition is a registered trademark.

**For more information visit:
www.songwriting.net**

