

CLOSEUP

CMA

**DUCK
DYNASTY**
CAROLS
AND CAMO

**JENNIFER
NETTLES**
GOES SOLO AND
COMES BACK TO
"CMA COUNTRY
CHRISTMAS"

**CMA
AWARDS**
ONE MORE
FOR THE
BOOKS

**JAKE
OWEN**

Forging Real
Fan Friendships

DECEMBER 2013 | JANUARY 2014

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FOCUS

DUCK DYNASTY CHRISTMAS

JENNIFER NETTLES

LIVE@CMA

JAKE OWEN

DEBUT SPOTLIGHT

CMA CURRENT

PULSE

SRO AWARDS

CMA AWARDS

CMA THEATER

KEEP THE MUSIC PLAYING ALL STARS

THE @SP

COUNTRY MUSIC ON TV SOUNDTRACKS

SHORT CIRCUIT

CMA RESEARCH

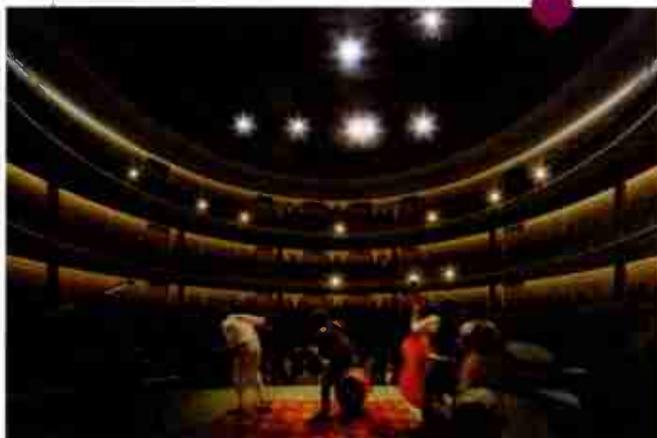
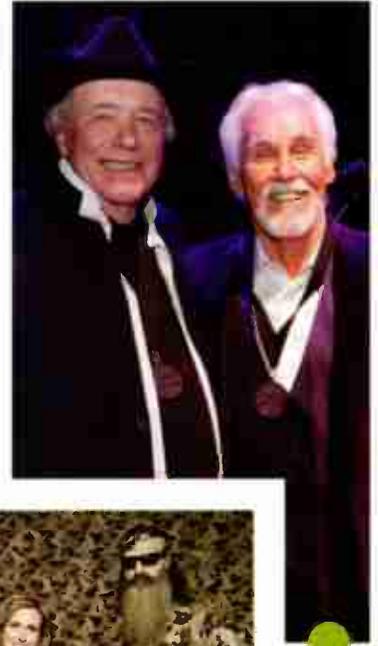
MASTHEAD AND CONTRIBUTORS

EVENTS CALENDAR, CU LATER,
NEXT ISSUE AND ONLINE PREVIEWS

@T ABOVE

COUNTRY MUSIC HALL OF FAME
INDUCTIONS

ENCORE: JOHNNY CASH
AND KENNY ROGERS



Photos: Johnny Cash performing (top left); Jennifer Nettles (top center); Duck Dynasty (center); Jake Owen (bottom right)

Performances by

TRACE ADKINS LADY ANTEBELLUM MARY J BLIGE LUKE BRYAN
SHERYL CROW LUCY HALE HUNTER HAYES JAKE OWEN KELLIE PICKLER
RASCAL FLATTS DUCK DYNASTY'S WILLIE ROBERTSON
DARIUS RUCKER MICHAEL W. SMITH

HOSTED BY
**JENNIFER
NETTLES**

CMA COUNTRY CHRISTMAS

MONDAY DEC 2 9|8c

abc



CMAChrismas.com

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Full show details at CMAChrismas.com.

World Radio History



CARRIE UNDERWOOD SEES US AGAIN

CMA proudly hosted a second No. 1 party for Carrie Underwood in September, this time for her ninth No. 1 single, "See You Again."

(l-r) Top: Brenden Oliver, CMA Coordinator of Membership and Balloting; Brandi Simms, CMA Director of Membership and Balloting; Jessica Stepp, Executive Assistant, CMA. Bottom: co-writer David Hodges; Underwood; and co-writer Hillary Lindsey.



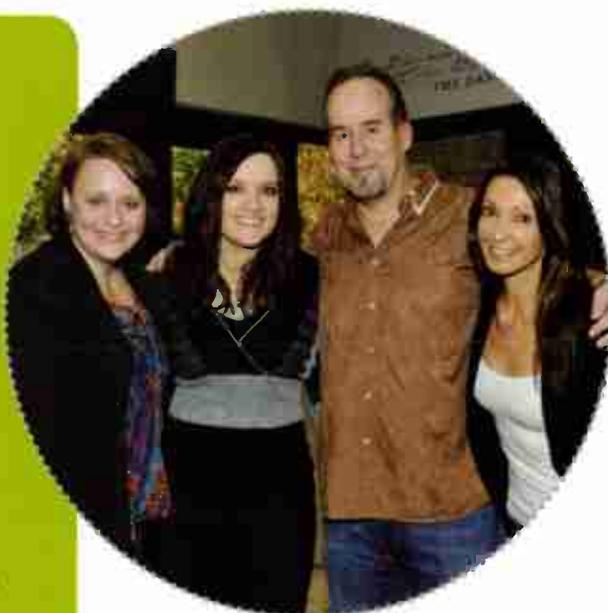
Photo: Christian Bortoff



CMA PRESENTS INTERNATIONAL AWARDS

At the annual CMA International Media Reception in the Country Music Hall of Fame and Museum, CMA Board President-Elect Frank Bumstead and former CMA Executive Director Jo Walker-Meador gave the Jo Walker-Meador Award to Jeff Walker, President/CEO, AristoMedia, for outstanding achievement in advocating and supporting Country Music's marketing outside the United States. Other honors presented at the Nov. 5 event were the International Artist Award, given to Taylor Swift, and the International Country Broadcaster Award, to BBC Radio 2's Bob Harris.

Bumstead, Jo Walker-Meador and Jeff Walker.



BRANDY CLARK CELEBRATES HER DEBUT ALBUM

Songwriter Brandy Clark marked the release of her full-length album debut, *12 Stories*, at CMA in October.

(l-r) Emilie Marchbanks, Fitzgerald-Hartley; Clark; Jim Burnett, President, Slate Creek Records; and Jacquelyn Marushka, General Manager, Shore Fire Media.

photo: Freddy Breedon

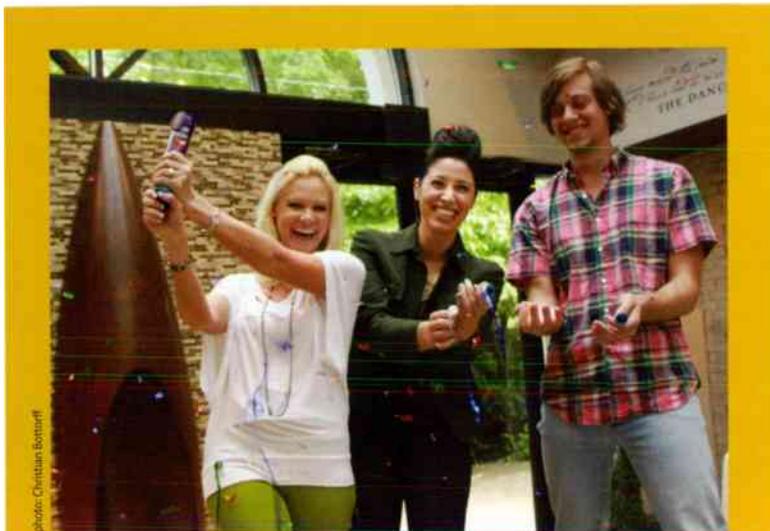


photo: Christian Bottorff

CARRIE ZARUBA: MISSION ACCOMPLISHED

It was party time when Carrie Zaruba stopped by to sign up for CMA membership. Following her first single, "Woman on a Mission," the up-and-coming artist picked "Time Bomb" as the follow-up in part because of fan reaction to the track posted on CMA's SoundCloud account.

(l-r): Brandi Simms, CMA Director of Membership and Balloting; Zaruba; Brenden Oliver, CMA Coordinator of Membership and Balloting.



BILLY CURRINGTON'S CLASS ACT

Billy Currington performed and took questions during the fall semester's first CMA EDU meeting in Belmont University's Vince Gill Room before a capacity assembly of 250 students.

(l-r) Dan Keen, Belmont CMA EDU Faculty Advisor; Currington; Belmont CMA EDU Chapter President Hilary Thoenke; and Lauren Klausing, Assistant, Strategic Partnerships, CMA. photo: Christian Bottorff



photo: Anthony Scarlata

CMA WELCOMES PLATINUM MEMBER REVIVER MUSIC

New Jersey-based Reviver Music has invested in Platinum CMA membership. A combined production and management company and record label, it released its first CD, *Let Us In: Nashville - A Tribute to Linda McCartney* to benefit The Women and Cancer Fund. The debut album from Reviver Records' flagship Country artist, Samantha Landrum (above), drops in March. For more on Reviver Music, see CMA's interview with its CEO, David Ross, on CMACloseUp.com.

CMA'S SRO AWARDS

Honors the Unsung Heroes of the Road

by BOB DOERSCHUK

In revealing the names on the list of winners of the 2013 CMA SRO Awards, host Kix Brooks quickly found himself in an increasingly humorous but ultimately appropriate situation.

Standing onstage in the new Omni Nashville Hotel's Broadway Ballroom, the black-hatted superstar and CMA Broadcast Award recipient presented Jamie Cheek of Flood, Bumstead, McCready & McCarthy, Inc., with Business Manager of the Year honors. Next up was Kelley Beck from the Blake Shelton tour, winner of the Coach/Truck Driver of the Year Award.

After calling his name, Brooks peered into the room and then observed, "Well, as you might imagine, Kelley couldn't be here tonight because he's out driving his truck."

And so he moved on to the next category, FOH (Front of House) Engineer of the Year. This time the prize went to Jeff Parsons, also from Shelton's crew. Once again, no one stood up, and Brooks noted, "I guess Jeff is



on the truck as well."

So it went for the next several more winners. Then, after calling out the name of Kevin Canady, Brooks grinned as Shelton's Tour Manager actually made his way to the stage. "For some reason," the emcee marveled, "Kevin is not on a bus tonight!"

None of this should be surprising, for CMA's Standing Room Only Awards pays tribute to those who enable the top touring artists to take their shows on the road. Revived in 2011 after a 14-year hiatus, this annual occasion is dedicated to bringing these players into the spotlight for the recognition they deserve.

"The SRO Awards honors unsung heroes of the touring industry," said Ed Hardy,

President, CMA Board of Directors. "From getting the artists to the venues, lighting the stages and making sure the sound is perfect, to keeping everyone nourished, these are the people that help make the concert business one of the most successful areas of our business."

In their acceptance remarks, several of this year's honorees articulated what was surely in the hearts of all who were nominated in each of the 15 categories.

"It is amazing that we're allowed to do what we love with people we love," reflected Talent Agent of the Year Rod Essig of Creative Artists Agency.

2013 CMA SRO AWARDS WINNERS

BUSINESS MANAGER OF THE YEAR

Jamie Cheek

(Flood, Bumstead, McCready & McCarthy, Inc.)

COACH/TRUCK DRIVER OF THE YEAR

Kelley Beck

(Blake Shelton)

FOH (FRONT OF HOUSE) ENGINEER OF THE YEAR

Jeff Parsons

(Blake Shelton)

LIGHTING DIRECTOR OF THE YEAR

Steve Richards

(Taylor Swift)

MANAGER OF THE YEAR

Narvel Blackstock

(Starstruck Entertainment)

TOUR MANAGER OF THE YEAR

Kevin Canady

(Blake Shelton)

MONITOR ENGINEER OF THE YEAR

Brad Baisley

(Blake Shelton)

PRODUCTION MANAGER OF THE YEAR

Art Rich

(Blake Shelton)

PUBLICIST OF THE YEAR

Mary Hilliard Harrington

(The GreenRoom)

TALENT AGENT OF THE YEAR

Rod Essig

(Creative Artists Agency)

TALENT BUYER/PROMOTER OF THE YEAR

Brian O'Connell

(Live Nation)

TOUR CATERER OF THE YEAR

TourCats Catering

TOURING MUSICIAN OF THE YEAR

Robby Emerson

(Jake Owen - Bass)

VENUE OF THE YEAR

Ryman Auditorium

(Nashville, Tenn.)

TOUR VIDEO DIRECTOR OF THE YEAR

Jay Cooper

(Kenny Chesney)

(photo) CMA BOARD MEMBERS WITH WINNERS OF THE 2013 SRO AWARDS. BACK ROW (L-R) ED HARDY, LISAANN DUPONT, BRIAN WAGNER, ART RICH, BRAD BAISLEY, MARK METZGER, SUSAN PYE, JAMIE CHEEK, ROBBY EMERSON AND JAY COOPER. FRONT ROW (L-R) KEVIN CANADY, BRIAN O'CONNELL AND ROD ESSIG.

2013 CMA AWARDS WINNERS

**LITTLE
BIG TOWN**
Vocal Group
of the Year



KACEY MUSGRAVES New Artist of the Year



BLAKE SHELTON
Male Vocalist
of the Year
Album of the Year



**FLORIDA
GEORGIA LINE**
Vocal Duo
of the Year
Single
of the Year



GEORGE STRAIT
Entertainer of the Year



**JESSI
ALEXANDER,
JIMMY YEARY
and CONNIE
HARRINGTON**
(with Lee
Brice)
Song
of the Year



MAC McANALLY
Musician of the Year



MIRANDA LAMBERT
Female Vocalist
of the Year



**TIM MCGRAW, with
TAYLOR SWIFT and
KEITH URBAN**
Musical Event of the Year
Music Video of the Year
(not pictured)



continued on page 8...

Photo: Chris Jansen and John Russell

2013 CMA AWARDS PERFORMERS

ERIC CHURCH
"The Outsiders"



BRAD PAISLEY,
CARRIE UNDERWOOD
and THE ROBERTSON
FAMILY
"Blurred Lines"



THE BAND
PERRY
"Don't Let Me
Be Lonely"

TAYLOR SWIFT
"Red"



ALAN
JACKSON
and
GEORGE
STRAIT
"He Stopped
Loving Her
Today"

ZAC
BROWN
BAND with
DAVE
GROHL
"Day For
The Dead"



BLAKE
SHELTON
"Mine
Would
Be You"



DARIUS
RUCKER with
KENNY
ROGERS and
JENNIFER
NETTLES
"The
Gambler"



Visit
CMACLOSEUP.COM
for more CMA Awards
highlights!



FLORIDA GEORGIA LINE
and LUKE BRYAN
"Cruise" and
"That's My Kind Of Night"



TIM MCGRAW
"Southern Girl"



HUNTER HAYES and JASON MRAZ
"Everybody's Got Somebody But Me"



KASEY MUSGRAVES
"Follow Your Arrow"



LITTLE BIG TOWN
"Sober"



LADY
ANTEBELLUM
"Compass"



RASCAL FLATTS
"Just Dropped In
(To See What
Condition My
Condition
Was In)"

photos: Derm Jones and John Russell

HEALTH & WELLNESS

AMONG COUNTRY MUSIC CONSUMERS

Online survey conducted in September 2013 with a random sample of 400 respondents, age 18-65 from the CMA Insider Consumer Panel.



FITNESS

49%
EXERCISE
3+ TIMES
A WEEK

35%
OF ADULTS 18-34
BELONG
TO A GYM

69%
LISTEN TO A
CUSTOM-BUILT
PLAYLIST WHEN
EXERCISING



NUTRITION

60%
OF WOMEN 18-49
ARE ACTIVELY TRYING
TO LOSE WEIGHT

40%
CONSIDER
ORGANIC
IMPORTANT
WHEN GROCERY SHOPPING

41%
ARE CONSUMING
LESS SUGAR
THAN 1 YEAR AGO



HEALTH

57%
TAKE DAILY
VITAMINS

61%
ARE LIKELY TO USE
A DRUG STORE
MEDICAL WALK-IN CLINIC

33%
VISITED A SPA
AND/OR
MESSAGE THERAPIST
IN THE LAST YEAR

CMA
CMAWORLD.COM

FULL STUDY AVAILABLE TO CMA MEMBERS AT MY.CMAWORLD.COM



by DEBORAH EVANS PRICE

It's nearly impossible to turn on the television or visit any Walmart, Books-A-Million or Bass Pro Shop without encountering images of the bearded Robertson clan from A&E's "Duck Dynasty." It's the No. 1 nonfiction show in the history of cable television. As of Oct. 2, three books written by members of the Robertson family lodged on *The New York Times* Best Sellers List, including *Si-cology*, by Si Robertson, at No. 1.

Where could they possibly go from here? To Nashville, of course, to make their recording debut.

On Oct. 29, EMI Records Nashville released *Duck the Halls: A Robertson Family Christmas*. The album features members of the Robertson family singing classic holiday tunes as well as originals, including "Ragin' Cajun Redneck Christmas," which was written by

Dallas Davidson and Willie Robertson, the CEO of Duck Commander, the duck-call business that has made them multimillionaires.

"Nothing says Christmas more than big hairy men in Santa hats," joked Willie.

The collection mirrors the TV show by incorporating both humor and heartfelt moments, then ending with family patriarch Phil

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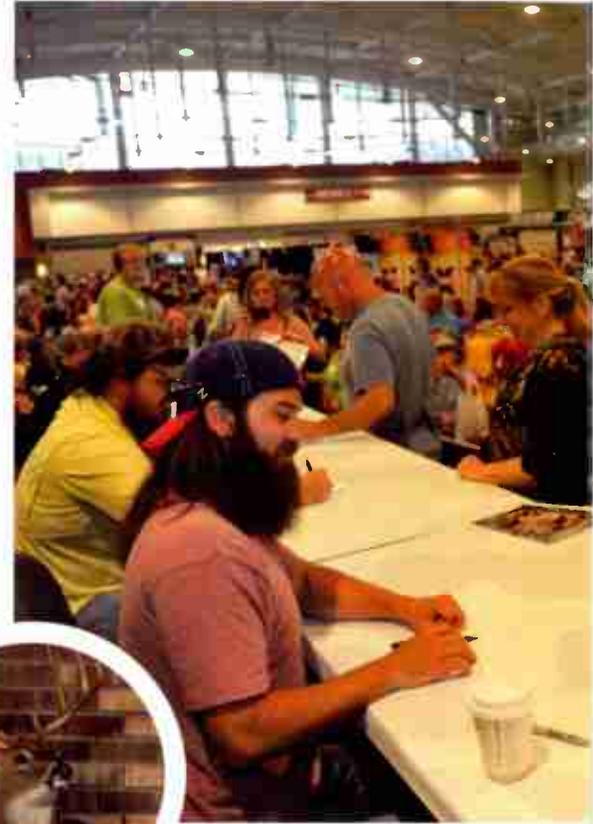
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saying a prayer and Willie making closing comments. Guest vocalists include George Strait, who sings "Christmas Cookies" (written by Aaron Barker) with a little help from family patriarch Phil and matriarch Miss Kay. Missy, Jase's wife, duets with Josh Turner on "Why I Love Christmas," penned by Turner. Alison Krauss joins Willie's wife Korie and daughter Sadie on "Away in a Manger."

Thanks to the popularity of any product associated with "Duck Dynasty," a number of labels wanted to land *Duck the Halls*. "We felt really awesome to be able to sit down with every company, talk to them and get a feel for who they are and decide who we wanted to go with," said Korie. "It's a real honor to us to be able to do that. We're people with heart, and we go where it leads us. We sat down with Universal and it just felt right. It felt like they were speaking our language. We all looked at each other — it was Willie and I and Jase and Missy went up there — and at the end of the day said, 'That's who we feel gets us and gets who we are.'"

Because the Robertsons were busy filming the next season of their show, most of *Duck the Halls* was recorded at Music City Studios in their hometown, West Monroe, La. Missy helped corral the family and taught them their parts for the group singalongs. It helped that they've always sung in their local church and were used to singing harmony.

"It was so much fun," Missy remembered. "That's my element. I've taught kids for so long. The first song we did together was 'Silent Night.'"



THE ROBERTSON FAMILY ANNOUNCED THEIR CHRISTMAS ALBUM, *DUCK THE HALLS: A ROBERTSON FAMILY CHRISTMAS*. DURING A PRESS CONFERENCE AT CMA MUSIC FESTIVAL IN JUNE.

photo: Alan Poirner



**"NOTHING SAYS
CHRISTMAS MORE
THAN BIG HAIRY MEN
IN SANTA HATS."**

- Willie Robertson

We wanted four-part harmony, so I said, 'I'll try to get everyone started, and then we can all sing like we do at church.' I ended up standing in front of them and directing them, like a choral director. They couldn't all see me, so they brought me a chair. I was like, 'This is definitely working for me. I'm standing on a chair in front of my family and they are having to watch and listen to me.' That was a pretty wonderful experience."

"Missy is obviously a really good singer," said producer Buddy Cannon. "I leaned on her a lot because the whole family respects her singing ability and her knowledge, so I relied on her to help me coordinate with different people as far as who was going to be in the studio at what time and who would do which parts the best."

"Willie was a bit nervous at first when he came in to do his vocals," the producer continued. "But once he got in there and sang it a few times and realized I wasn't going to kill him or make it difficult for him, he got into it and started having fun. I was the same way with all of them. They didn't know what to expect. Those guys never dreamed of being singers and making a record. Phil kept coming up and he'd say, 'You really believe you are going to make Country singers out of us?'"

"Buddy was awesome," Willie said. "He likes the show, so there

was a connection there. We didn't know how we were going to sound or who was going to participate. Once we started, what surprised me was how quickly everybody got into it. We had some fun times in the studio, cutting it."

"Buddy was great," added Uncle Si. "He was quiet and patient, which is what was needed with this Robertson bunch. You could tell he had done this a time or two."

Cannon's goal was to represent the Robertsons the same way the hit TV show does. "What I decided I needed to do was not to try to make a perfect record, but to try to make it believable to all their fans," he said. "When we were working, it was like I was sitting in the middle of one of their shows the whole time. No matter who, no matter which of the characters, was in the studio, it was like it was transported into one of their shows. It was a hoot."

Everyone involved knows that some skeptics question whether a hit TV show can spawn a hit album, but Jase believes they're in for a surprise. "Hopefully, they'll listen to it and say, 'They can actually sing too,'" he said, with a laugh. "We're just like we are on TV. We don't consider ourselves celebrities or stars. That's just not the way we roll."

DuckTheHalls.com

FIND OUT HOW HARD IT IS TO PLAY "DECK THE HALLS" ON A DUCK CALL AT CMACLOSEUP.COM





by BRETT RATNER

Every television program needs music, and lots of it. And each one has a music supervisor whose job it is to find the perfect tune to set the mood for each bar scene, car chase or wedding.

Their problem is that it's expensive to use hit songs for background music. Luckily, thanks to modern home recording equipment, music supervisors can find great-sounding tracks by independent artists that work every bit as well.

This translates as opportunity for you, provided you own the publishing to your songs and you're open-minded enough to allow a small tweak or two to your recordings.

So how do you create the best possible pitch? These pointers can get you started.

Always Create a Second, Non-Vocal Mix

This is probably the No. 1 thing you can do to make your songs more attractive to music supervisors. Most song placements on TV are instrumental tracks, and a good number of those are pop, rock, hip-hop and Country songs with the vocals — including background vocals — removed.

When you arrange a Country song, the instrumental tracks are designed to set a mood and support the lyric without interfering with the vocals or otherwise distracting the listener. That's why a well-produced Country track can provide perfect musical background to a scene in a TV show.

The same holds true if you're an instrumental artist. If your song has a strong melody, create a second mix where the melody line is removed. Even without vocals, a distinctive melody can distract viewers from the dialogue. Some publishers refer to a mix without the melody as a "lift" version of the song.

Ultimately, when music supervisors have access to vocal and non-vocal (or melody and non-melody) versions of a song, they have more flexibility to incorporate the track into a given scene. And that will in turn make your song more likely to be considered.

Archive Lyrics and Vital Song Data

In pitching your songs, you'll probably need to provide a fair amount of information to publishers. This includes song key and tempo, lyrics, a list of any "royalty-free" loops (such as Apple Loops) that were used, and data on each songwriter, including IPI ("Interested Party Information") number and full contact information. Writing all this down while you have the Pro Tools session open is *way* easier than tracking down the info after the fact.

Avoid Fadeout Endings

Fadeout endings can sound pretty cool on an album, and they can provide a radio DJ a few seconds to talk before cueing up the next tune. But for TV placement, they will often kill a song's chances of being used.

Instead, consider a "button" or "ringout" ending. A button ending stops sharply, with little-to-no ringing of final notes, chords or cymbals. Ringout endings let these elements ring out naturally — but don't let them sustain too long. Let your ear be the guide as to what sounds most natural.

OH,
THAT GIRL!

JENNIFER NETTLES

GOES
IT
ALONE

by KIP KIRBY

THEY SAY IT BEGINS WITH A SONG. FOR JENNIFER NETTLES, IT BEGAN WITH A PHONE CALL.

Rick Rubin had long been at the top of the singer's wish list of producers, but it wasn't until her manager, Gail Gellman, suggested she make the call that Nettles picked up the phone.

Best known for her front-and-center work with the duo Sugarland, Nettles had been quietly preparing for three years to cut her own album, writing songs she believed took her to a whole new level of artistry.

"I approached it like I do most everything in my life, with a lot of forethought and a lot of dreaming ahead of time," she said. "I love what Sugarland has done, but for quite a while, a part of me has not only wanted to prove myself to myself, but also to share with my fans a part of me that just can't happen in a duo. There are parts of me that are special and intimate that I'd like to share with my fans, but I can't go there in an ensemble situation with Kristian (Bush). So for personal and artistic reasons, I wanted to do something new and fresh, to shake things up and put a different part of myself out there."

Rubin possesses a jaw-dropping list of production credits, which include Adele's Grammy-winning *21* and Johnny Cash's majestic final *American Recording* series, not to mention works by Aerosmith, LL Cool J, Metallica, Tom Petty and U2. Still, Nettles didn't have to camp out on his doorstep to get his attention.

"He said, 'Send me some songs,' which I did — just work tapes of myself with instrumental accompaniment," she recalled. "He listened and reached back and said, 'I like what I'm hearing. Send me everything you've got and keep sending as you continue to write. Oh, and by the way, I'd love to do this project.' I think when

continued on page 18...



JENNIFER
NETTLES
DISHES ON
SUGARLAND
AND MORE AT
CMACLOSEUP.COM.



... continued from page 17

doors open this easily and there's no resistance, you know you're on the right path."

"I love her voice," Rubin said, recalling their initial communication. "When she sent me some early demos of the songs she was writing, I got even more excited about making music together. It was a fantastic experience. Jennifer is as great a person as she is a singer and songwriter, and I hope people feel the positive energy we all felt in the studio."

Recording together was an exercise in collaborative trust. Nettles relocated to Shangri-La Studios in Malibu, working with Rubin's team of musicians and engineers. She found his emphasis on organic, live-within-the-moment ambience exactly what she'd hoped for.

"When we started talking about this album I told him I didn't want it to be super-slick,"

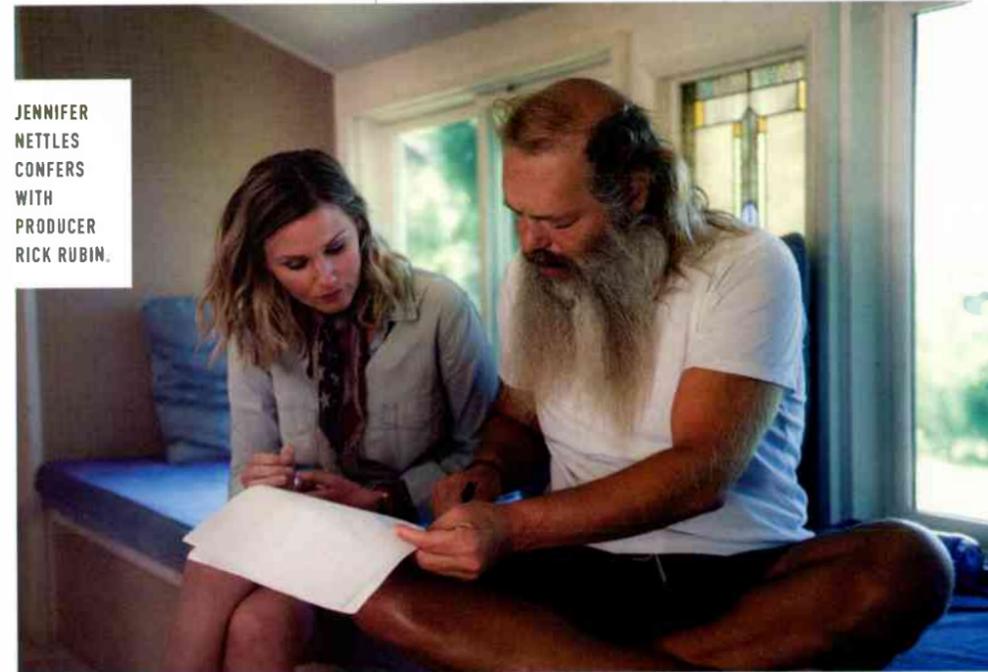
she said. "I wanted it to be a raw, real, beautifully simple representation of what the songs are. It's great that we have the tools that we do, where we can layer 45 guitars and make a big wall of sound with computers and technology. But at the same time, I think it's gotten exaggerated and sterile. With this record, I wanted there to be mistakes. I wanted there to be 'human-ness' on the record that people could hear."

The resulting 14-track album, *That Girl*, scheduled to drop Jan. 14 on Mercury Records, showcases Nettles' genre-

crossing vocal artistry and songwriting strengths. Except for a striking cover of Bob Seger's "Like a Rock," each song bears her name as a writer. Her co-writers include people she'd worked with in the past and others she'd phoned on a whim because she felt they'd be right for the project, including Sara Bareilles, Richard Marx, Mike Reid and Butch Walker.

Nettles altered her usual writing process for *That Girl*, spending hours alone at the piano rather than relying chiefly on guitar, as she'd done previously. "I left myself completely open from the beginning in writing for this project," she said. "I'm in a different place in my life now. I'm more mature as a woman, and I've had my child. I didn't want to put any constraints on myself. I needed to trust my voice and my songwriting in order to be vulnerable and trust someone else in the studio. Really, what I hope people will say when they listen to this album is, 'Wow. Wow, that really took me on a journey. And wow, she is a much better singer and songwriter than I would ever have known.' I hope they see another side of me."

Besides the album, Nettles has something else to be excited about: her return for the fourth consecutive year as host of "CMA Country Christmas," airing Dec. 2 on the ABC



JENNIFER NETTLES CONFERS WITH PRODUCER RICK RUBIN.

photo: Valerie Allyn Blemas

HOW TO PITCH YOUR MUSIC TO TODAY'S TOP SHOWS

Avoid Drastic, Unsettling Mood or Tempo Changes

This is a big no-no to TV music supervisors. Just like Nashville record label executives, they generally like songs that set a mood and then create and release tension in a natural and compelling way. Anything that breaks this ebb and flow could distract a viewer and therefore make a track unsuitable for TV.

Consider Lowering Lead Vocals in the Mix

Country mixes often place vocals way out in front of the instruments. The problem with this, when tucked into the background of a TV show, is that all you hear is the singer. Creating a mix where the vocal is more blended with the instruments can make it sound better in the context of a TV scene.

Remove Sound Effects

If a sound designer wants birds chirping or a train off in the distance, they can make that happen. Sound effects in your music will only make the track harder for them to use.

Remove Samples of Copyrighted Material

Samples of copyrighted material mean that extra legal documentation is needed for a show to use your track. The name of the game is "pre-cleared" music, so you don't want to create extra barriers for your tunes.

However, "royalty-free" loops, like the Apple Loops that come with GarageBand or Logic, are perfectly fine to use, provided you legally obtained (*i.e.*, purchased) the software. I like to submit the serial number of the Logic Studio software that the loops came with when I submit tracks.

Stick to Classic Song Structure Whenever Possible

Music supervisors like tried-and-true song structure. This typically means an intro of about 10 seconds, then the first verse, then the first chorus in about 30 seconds, then the second verse, chorus, bridge, solo, chorus and ending. When your music is, for lack of a better term, predictable from a structure standpoint, that can make it easier to use on TV.

Have Mastered and Unmastered Mixes Handy

Some music publishers like to do "cut-down edits" (10-, 30- and 60-second versions) and master them on their end. Having unmastered mixes ready will speed up the process and make their job easier. Some publishers might even have a preferred file type (WAV, AIFF, 16-bit, 24-bit, etc.), so having access to the recording sessions, and the software the sessions were recorded in, is even better. Always archive the session in case a publisher wants a special edit or change on short notice.

IS YOUR MUSIC RIGHT
FOR ONE OF TV'S TOP MUSIC SUPERVISORS?
FIND OUT AT CMACLOSEUP.COM

Have a Publishing Plan

To place your music on TV, you will almost certainly need to enter into a publishing agreement, because music supervisors generally work with publishers rather than with artists. Fortunately, there's a wide variety of publishing scenarios, depending on your plans and goals for the songs.

A publisher might want to purchase the publishing to your songs, granting that publisher exclusive, permanent ownership and leaving you the songwriter portion of the royalty. On the other hand, "non-exclusive" agreements allow you to grant permission to a publisher to pitch your music while you maintain ownership and the right to seek other opportunities.



JENNIFER NETTLES WELCOMES SNOOPY TO A "CMA COUNTRY CHRISTMAS" PRESS CONFERENCE.

"WITH THIS RECORD, I WANTED THERE TO BE MISTAKES."

– Jennifer Nettles

Television Network. "What I love about working with Jennifer is that she's exactly in real life who she is on television," said Robert Deaton, who has served as Executive Producer of the special since its launch in 2010. "She's like a bright light that never dims. She loves the entertainment side of what we do. We try to pay homage to the old Bing Crosby/Dean Martin variety shows where Jennifer comes onstage and does interviews. That's a talent in itself, to be able to do an interview in front of thousands of people and yet still be listening to the person you're interviewing and moving it along."

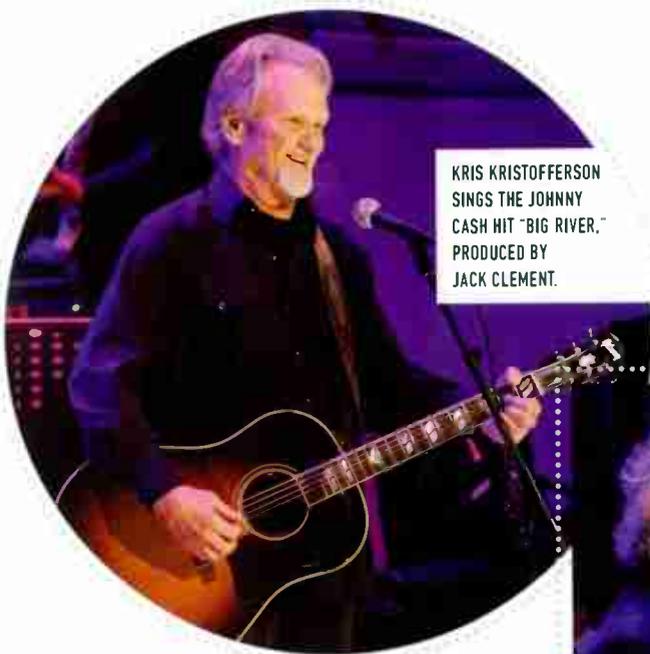
Nettles has several favorite moments from her ongoing run. "I absolutely loved Miss Piggy and Vince Gill (singing 'Baby, It's

Cold Outside' in 2011)," she recalled. "And I love that last year, we added interviews with the kids. That was super fun for me. I love seeing the evolution from where it's been to where it is now. To be a part of it is a really big honor. I hope it's something that keeps happening for years and years."

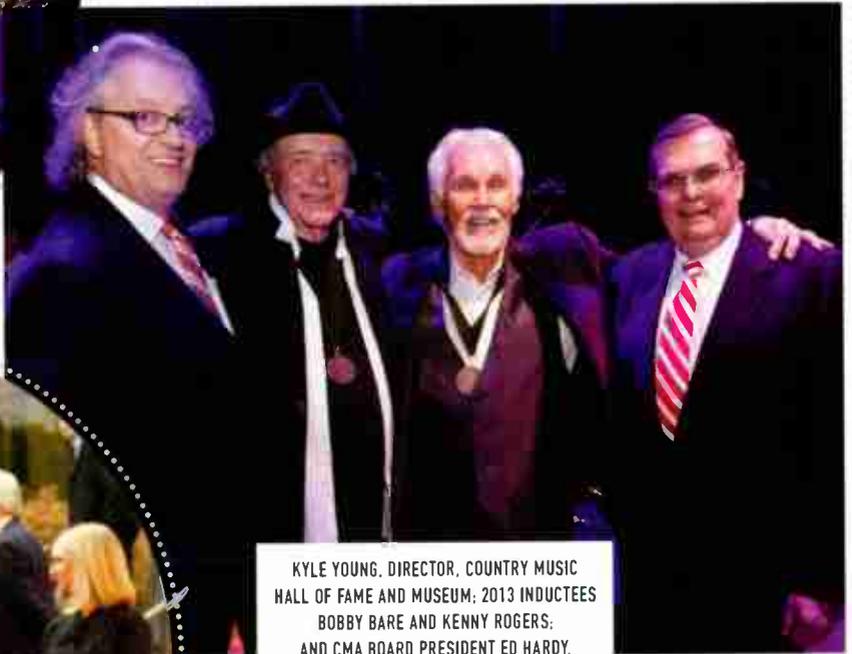
For all that she has achieved, for all the CMA and Grammy Awards she's won, and even for launching her first solo tour in February, Nettles does have one more goal. "How fun would it be to be nominated by CMA for Female Vocalist of the Year? Or to win awards as a solo artist? That would mean the world to me."

JenniferNettles.com; [@JenniferNettles](https://twitter.com/JenniferNettles)

CMA WELCOMES BOBBY BARE, "COWBOY" JACK CLEMENT AND KENNY ROGERS INTO THE COUNTRY MUSIC HALL OF FAME



KRIS KRISTOFFERSON SINGS THE JOHNNY CASH HIT "BIG RIVER," PRODUCED BY JACK CLEMENT.



KYLE YOUNG, DIRECTOR, COUNTRY MUSIC HALL OF FAME AND MUSEUM; 2013 INDUCTEES BOBBY BARE AND KENNY ROGERS; AND CMA BOARD PRESIDENT ED HARDY.



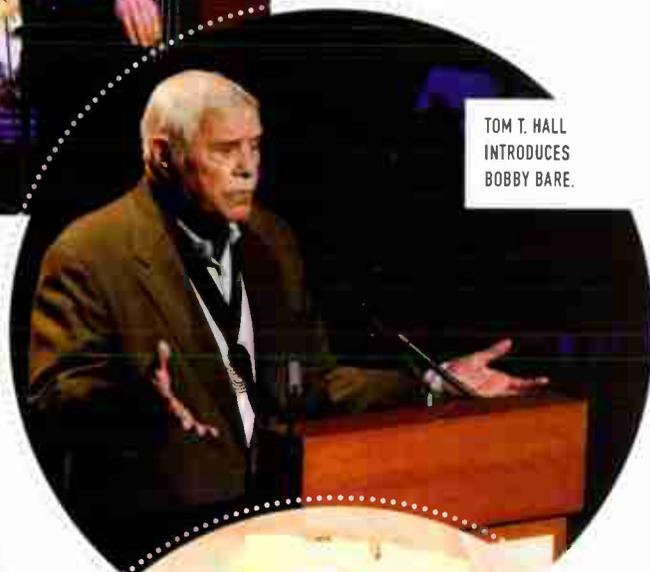
FORMER CMA EXECUTIVE DIRECTOR JO WALKER-MEADOR AND HUSBAND BOB MEADOR WALK THE RED CARPET.

See video highlights from the 2013 Hall of Fame inductions at CMACLOSEUP.COM!

On Sunday evening, Oct. 27, a glittering assembly of artists and dignitaries came together at the Country Music Hall of Fame and Museum. Following a reception, they took their seats in the new CMA Theater for the unique combination of festivity, humor, reflection and celebration that marks each annual induction of new members into CMA's Country Music Hall of Fame.



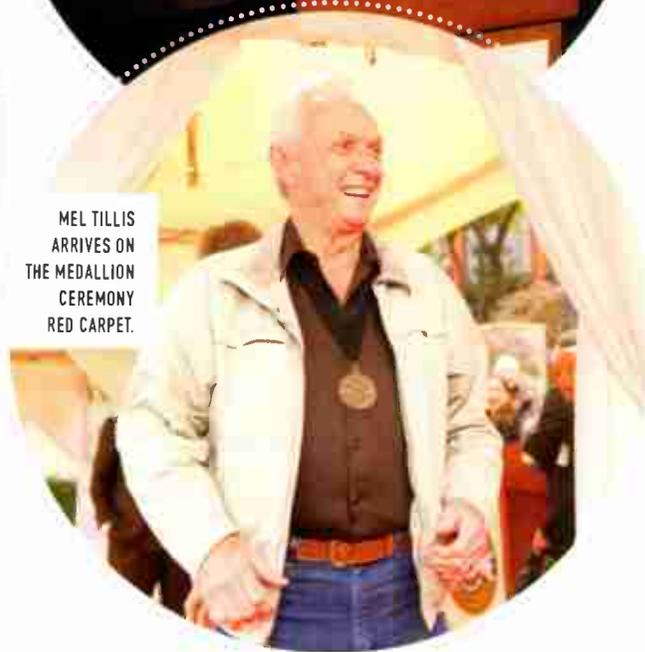
MARTY STUART AND HIS FABULOUS SUPERLATIVES PERFORM THE JACK CLEMENT COMPOSITION "I KNOW ONE."



TOM T. HALL INTRODUCES BOBBY BARE.



CONNIE SMITH OPENS THE EVENING WITH THE HANK WILLIAMS GOSPEL TUNE "(I'M GONNA) SING, SING, SING."



MEL TILLIS ARRIVES ON THE MEDALLION CEREMONY RED CARPET.

The Class of 2013 — Bobby Bare in the Veteran's Era category, Kenny Rogers as the Modern Era artist, and "Cowboy" Jack Clement in the rotating Non-Performer category — was honored by musical performances, tributes and finally the Medallion Ceremony. (Clement's daughter, Alison Clement, accepted on his behalf.)



"THERE'S NO
BETTER WAY TO
EDUCATE FOLKS
THAN FOR THEM
TO HEAR IT FROM
THE MUSICIANS."

— Russell Todd,
Principal, Akustics

THE CMA THEATER HOSTED
THE COUNTRY MUSIC HALL
OF FAME INDUCTIONS IN
OCTOBER.

MEET THE NEW CMA THEATER

Funded by a
\$10 million
donation from the
Country Music
Association, the
776-seat CMA
Theater is now
open for business
in Nashville's
Country Music
Hall of Fame and
Museum.

How eco-
friendly is the CMA
Theater? Why the concrete
floors? The answers
and much more are at
CMAcloseUp.com!



by CRYSTAL CAVINESS

Created by Tuck-Hinton Architects and renowned live music venue designers Fisher Dachs Associates, the theater synthesizes aesthetics, acoustics and architecture.

The architects chose organic materials to complement the authenticity of Country Music. "The floors are raw concrete," said Seab Tuck, Founding Partner at Tuck-Hinton. "The room is built of exposed steel, concrete and wood, earthy materials, which come together in a sophisticated way."

With about 500 seats on the main floor and two balconies of 150 seats each, the CMA Theater offers unimpeded sightlines. "The rows are deeper than the industry standard," said Robert Campbell, Associate Principal, Fisher Dachs. "That way, you can walk by people."

"We felt the theater should be round," Tuck said. "We have the existing theme at the Hall of Fame of 'Will the Circle Be Unbroken; the Rotunda and the idea of a family. Also, with audience participation, the round shape had a more interesting dynamic."

"We worked from Day One on how we would arrange seats and balconies," Campbell said. "With the room size and height, we couldn't do any type of ceiling element. But we didn't want the room to just end."

The solution was metal circular truss lighting, which hangs from the ceiling and helps center the room over the performers. "Even the technical parts of the theater have an architectural bent," Campbell noted.

The converse is also true: The architectural parts have a technical bent. "We wanted the walls to be primarily wood slats, because musical instruments are made of wood and wood has a really good quality for sound," Tuck said. "Then there was the notion that it was kind of like a whiskey barrel or a drum. The wood is rounded to reflect the sound in a different way. You'll see black fabric behind the wood. Then you have these metal straps, like on a whiskey barrel, which hide the wood seams and disguise a lot of conduits and plugs. There's a bit of light behind it, and metal panels angle out to kick the sound up to the ceiling."

"This museum is really the beacon for Country Music," said Russell Todd, Principal, Akustics, a Connecticut-based firm specializing in electro-acoustic design. "So the mission is not only to archive and capture the music but in addition to educate the audience in an intimate way. There's no better way to educate folks than for them to hear it from the musicians."

The musicians let the designers know how they felt. Prior to the room's official opening on Oct. 27 for the 2013 inductions into CMA's Country Music Hall of Fame, a "tuning concert" was staged as a trial run. Twelve acts were featured, with The Charlie Daniels Band closing out the night. And when they played "The Devil Went Down to Georgia," Todd realized the mission had been accomplished.

"We had chill bumps," he said. "That was the moment I knew the room could do what it needed to do."

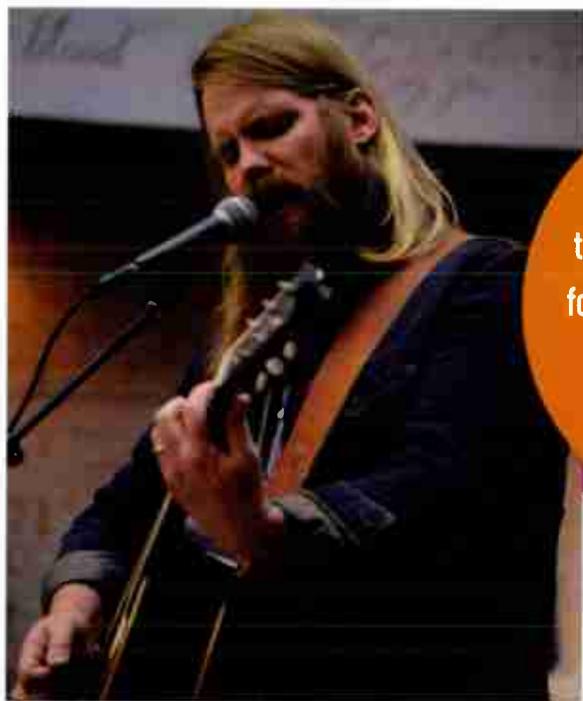
“My first gig was two hours, which was really long for someone who had just picked up the guitar and hardly knew how to play it.”

– from video interview with Rachel Farley



RACHEL FARLEY

CHRIS STAPLETON



“When I moved to town, I got a publishing deal four days later. That’s not the case for most guys.”

– from video interview with Chris Stapleton

LEAH TURNER

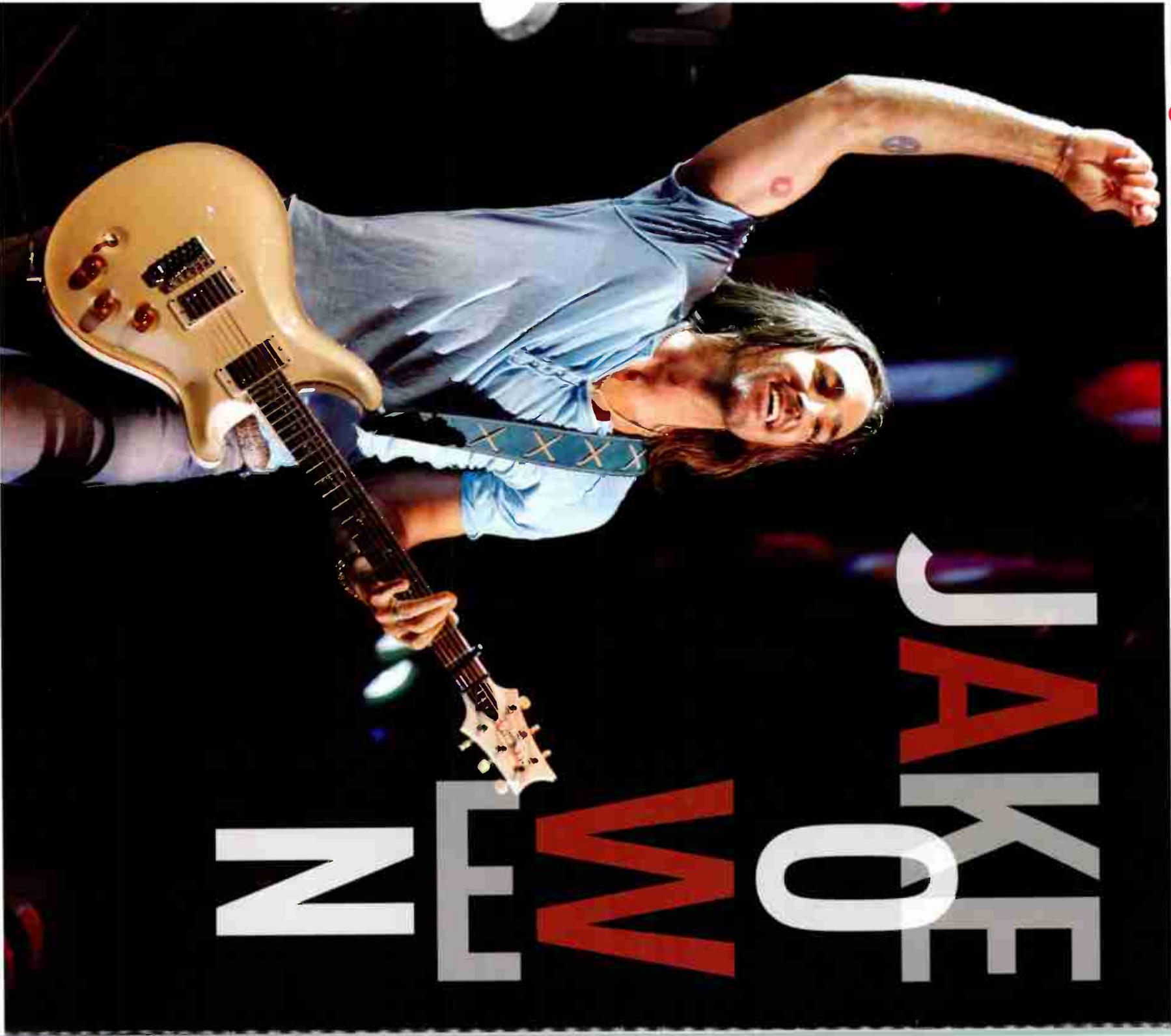
“Nashville is a very different mentality from L.A. Here, it starts with a song, not necessarily with a beat.”

– from video interview with Leah Turner



SEE ARTIST INTERVIEWS AND PERFORMANCES AT CMACLOSEUP.COM





JAKE OWEN

COOL
DADS
AND
COLD
BEERS
*
THE
ART
OF
TURNING
FANS
INTO
FRIENDS

by ERIN DUVALL

To follow Jake Owen on Twitter is to know him.

The Florida native has a reputation for cultivating personal relationships over social media through his active and open presence. Whether it's sharing new music or the entire track list for his latest album, *Days of Gold*, as he did in October, or inviting fans to impromptu, real-life meetings, Owen has grown his Twitter account and his brand to an extent that even he can't believe.

"I never would have thought that I could move to a town with a dream, start fulfilling it as far as getting a record deal and putting out some music, and then eight years later have a million people following me on Twitter," he said. "People don't *have* you on Twitter. If they do, it's because they want to know what's going on in your life. It makes me feel good to know that people care enough about what I'm doing."

The singer's reach was evident on Aug. 19, when a few simple messages sent out via the web shut down Music Row. "The block party in the BMI parking lot was probably my favorite thing I've ever done," Owen recalled. "The fact that 20,000 people would come out on a Monday night is just validation to myself that what I've been doing has paid off and that people appreciate what I'm doing and want to be a part of it."

Owen has worked hard to develop that relationship. No manager or label staffer runs his Twitter account. Owen handles his own online identity, a freedom that isn't afforded to him in every aspect of his career. "The beautiful introduction of social media over the last few years has made it so if artists want to take the time to connect with their fans, there's nothing stopping them," he said. "There's no one telling me I can't. If I want to invite 10 people onto my boat, I can."

"Sometimes it's hard," he admitted. "You want to play a show somewhere, but you can't because there are clauses. You have to play this area, but you can't reach the other people. But on social media, anything goes. You can say something as simple as a three-word sentence and people will respond, or you can do the one-on-one thing."

"Jake is one of the best at conversing with his fans through the socials," said Gary Overton, Chairman/CEO, Sony Music Nashville. "I don't think the guy sleeps! There has not been an accurate measurement matrix formulated that can measure direct links from socials to sales, but we definitely feel the lift in Jake's career and public awareness of him through the socials."

"Every artist's goal is to sell tickets and to sell albums," Owen said. "But you can't sell those to people who don't know who you are and don't care. I think by my being personable with my Twitter fans, it rolls over into the day-to-day, real-world life, where they're like, 'I like this guy. He's real.'"

Not only do fans sense Owen's personality through his posts, but it is not uncommon for him to invite them out to meet him in person. "The other night, my wife and I were sitting around, drinking beers and watching football in Montana," he recalled. "I asked people where to go to dinner, and then when I got to where we were going, I was like, 'Hey, I'm at Old Chicago Pizza, or whatever. Come on

continued on page 26 ...

down! I'm buying beer if you're drinking.' Like, 40 people showed up, people who got in the car and drove across town at 10 o'clock at night to shyly ask for a photo. To me, that's so fulfilling, to be able to show people that I'm not just some guy on TV or the radio. I'm a real person."

These meetings with fans are never planned, according to Owen. "It's just spur of the moment," he insisted. "I'm usually not doing anything. People are like, 'I can't believe you'd invite people to come down and have beers with you on your bus.' And I'm like, 'I'm sitting here doing nothing. Who would not want to have a beer in the first place, let alone with someone who is excited to come to the show?'"

The new father will often share his personal life too. Whether it's a photo of his father in the hospital or videos of his daughter, Olive Pearl, who was born November 22, 2012, Owen seems to be an open book.

"I have friends who are artists, who are like, 'I can't believe you do the things you do. I can't believe you don't want more privacy,'"

Owen said. "For me, it's almost backwards: I think giving people more, they're content. They don't have to dig. No one is ever digging into my life to find out anything because I've pretty much already told them, or they figure I'll tell them anyway. I don't ever want to be the guy who hides behind the shadows, comes out onstage as a mystery and then leaves again."

Never mind that this "strategy" has served Owen well professionally. In the end, his reasons for reaching out are simpler than that. "I love that feeling of seeing people smile," he said. "I love to reach down into the crowd, pull a little kid off his dad's shoulders, walk him back to the drum stand, hand him a drumstick, high-five him and walk him back to his dad. It's not just about knowing that I made the kid's night, but knowing that the dad, when he goes home tonight, will be the coolest dad ever. Those are powerful things that I can do with my life and career. I'm not going to waste time in my life not doing the best I can for the people who give me this awesome opportunity."

JakeOwen.net, [@JakeOwen](https://twitter.com/JakeOwen)



JAKE OWEN
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TWITTER
TIPS ON
CMACLOSEUP.COM!



ONE TWEET DRAWS 20,000
FRIENDS TO JAKE OWEN'S
NO. 1 PARTY AT BMI NASHVILLE.

**"NO ONE IS EVER DIGGING INTO MY LIFE TO FIND OUT ANYTHING
BECAUSE I'VE PRETTY MUCH ALREADY TOLD THEM."**

— Jake Owen

EXPERIENCE



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RESULTS OF
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IN MUSIC
EDUCATION!
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FOR YOUR
2020 TOUR!

THE STARS

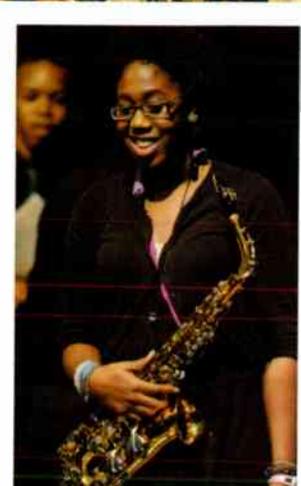


OF TOMORROW!

COME TO NASHVILLE'S
COUNTRY MUSIC
HALL OF FAME
AND MUSEUM



JAN. 28
AT 6 PM
FOR THE
FIFTH ANNUAL
KEEP THE
MUSIC PLAYING
ALL STARS CONCERT



FREE AND OPEN TO THE PUBLIC!

LOGAN BRILL

If we were to judge Logan Brill by the lyrics on her debut album, *Walking Wires*, we might feel a little worried. After all, she sings about being haunted by a lost relationship on “No Such Thing As Ghosts” (written by Chris Stapleton), the consequences of staying with a stranger in a hotel room on “Month of Bad Habits” (Andrew Combs and Doug Johnson), forlornly “going from bar to bar” on “Rewind” (Paolo Nutini), being “too tired to swim, too weak to crawl” on “Seven Year Rain” (Heather Little and Travis Meadows) ...

But don't call for an intervention. Instead, marvel at how this upbeat, positive 22-year-old brings a sad story to life. Brill was born with a strong, assertive voice, which she has sculpted into an expressive instrument. When she interprets Patty Griffin's “Nobody's Crying,” she animates the melody with tasteful filigrees, and on key words she subtly hardens her timbre to more vividly convey anger. Yet she also maintains a conversational quality — no easy feat.

Raised in Knoxville, Tenn., Brill enrolled in Nashville's Belmont University in 2009 as a vocal performance major. Location and talent combined to connect her to Carnival Music, which released *Walking Wires* on Oct. 15. Produced by Matthew Miller and Oran Thornton, the album is also a sonic triumph. Layered guitars, meaty organs and, on Audra Mae's “Ne'er Do Wells,” some imaginative voice processing combine with Brill's delivery to create a winning combination.

LoganBrill.com; [@LoganBrillMusic](https://twitter.com/LoganBrillMusic)

Q What is your favorite mode of transportation?

A “If I could get rid of my car and ride my bike everywhere, I would.”

Q What would we never guess about you?

A “I have a degree in French.”



BRANDY CLARK

Brandy Clark came to Nashville from Morton, Wash., where she watched her grandmother smoke on the front porch as Mount St. Helens erupted a short ways away, and later worked in a fencing mill. Her love for Patsy Cline, Merle Haggard and Loretta Lynn, coupled with her perceptive observations of everyday characters, fueled her ascension as a songwriter. Two No. 1 hits — The Band Perry's “Better Dig Two” and Miranda Lambert's “Mama's Broken Heart” — are Clark co-writes, along with Kacey Musgraves' “Follow Your Arrow” and “It Is What It Is” and songs picked up by Sheryl Crow, Kellie Pickler, Reba, Darius Rucker and Kenny Rogers.

What's surprising is why she waited until now to step forward as a performer. Throughout *12 Stories*, produced by Dave Brainard and released by Slate Creek Records, Clark gets deep inside each lyric with an understated but tuneful delivery; sometimes ironic, sometimes laconic, she lets the tales speak vividly for themselves. Her first single, “Stripes” (written by Clark, Matt Jenkins and Shane McAnally), recounts the protagonist's decision not to blow away her dimwit boyfriend because “I don't look good in orange and I hate stripes,” told to the twang and gallop of a spaghetti Western soundtrack.

Every other track is a gem too. It's not necessary to single any of them out; taken individually and as a whole, they confirm that as long as Brandy Clark is around, poetic narrative in the finest tradition of Country songwriting will endure.

BrandyClarkMusic.com;
[@TheBrandyClark](https://twitter.com/TheBrandyClark)

Q What album is on your playlist?

A “A random compilation of sad songs.”

Q What is your favorite food on the road?

A “Room service.”

KAYLA CALABRESE

You can thank the CVS drugstore chain for getting Kayla Calabrese excited about Country Music. After all, she was born in Pine Beach, N.J., far from the nearest ranch or honky-tonk. Her family is pure Italian-American. Though she definitely enjoyed singing, Calabrese grew up dreaming more of being a doctor than a Country crooner.

All of that changed when she and her mother took part in a scavenger hunt for tickets to a Martina McBride concert in Reading, Pa. Amazingly, they beat everyone else to the CVS pharmacy where the prize was hidden behind some greeting cards. With that, a new dream took shape.

At 17, Calabrese made the pilgrimage to Nashville. There, she earned a nursing degree from Belmont University, worked at Baptist Hospital and taught gymnastics. She also met Kent Wells, who mentored her as she began writing songs and produced her as she recorded her debut EP.

The self-titled results were released digitally by Go Time Records in September. As co-writer on all six tracks, Calabrese shows that she knows how to come up with a hook and, as a singer, drive it home. With McBride and Carrie Underwood evident among her influences, she shines against powerful instrumental backdrops.

On the power ballad "Kiss Me," which she wrote with Tami Hinesh, the message rolls out over muscular guitar arpeggios. It's Calabrese's buoyant delivery that bats this single all the way from the Jersey shore into the heart of Country.

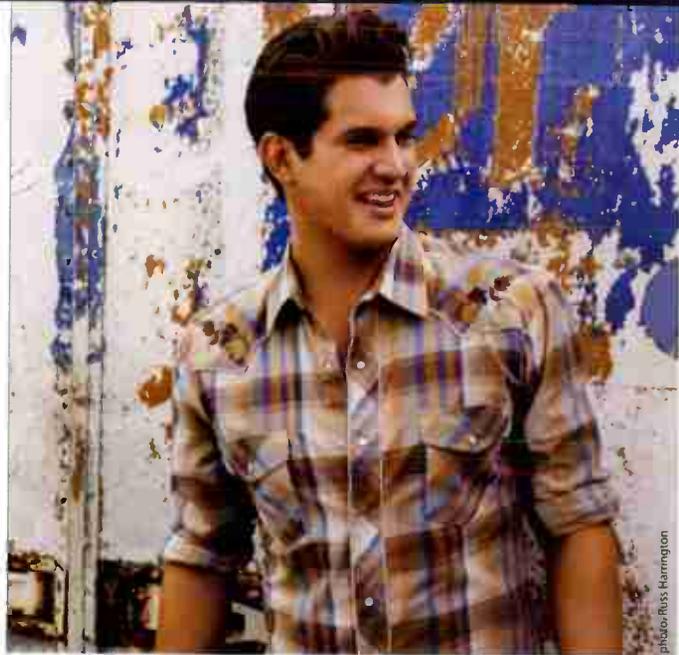
KaylaCalabrese.com;
 **@KaylaCalabrese**

Q Who are your dream duet partners?

A "Martina McBride and Idina Menzel."

Q What would we never guess about you?

A "I can walk on my hands!"



JON PARDI

Saloon pianos clink, guitars crunch and fiddles, well, they fiddle throughout *Write You a Song*, Jon Pardi's debut album on Capitol Records Nashville. And it fits together into a package that practically dares you not to get up and dance.

A lot of Pardi's energy stems from days on the road and long nights on stages throughout his home state of California. He was already absorbing the spirit of real-world Country when he performed "Friends in Low Places" at age 7 for his father's 30th birthday party. His first songs came at 12, his first band debuted two years later. The move to Nashville followed two restless years at Butte Junior College.

Apparently his experiences left Pardi unscarred. While there are no tears-in-my-beer blues here, that's not to say he avoids introspective material. But even on the down-tempo "Love Hangs Around" (written by Pardi, Treat Summar and Odie Blackmon), you sense that it's just a matter of time before the lyric's two long-distance lovers enjoy a happy reunion.

Similarly, the rockin' numbers have dimension. You'll hear hardly a mention of trucks or cut-off jeans; instead, actual stories inhabit his down-home grooves. The title cut (Pardi, Bart Butler and Davy Ulbrich), as well as "Up All Night" (Pardi, Butler and Brett Beavers), showcase his fondness for melodies built on tight, repetitive motifs. The guy just sounds like he's having a ball, and with his amiable drawl he's inviting us all to join him.

JonPardi.com;  **@JonPardi**

Q What would be the title of your autobiography?

A "Life of the Pardi."

Q What was your first gig?

A "I don't remember — but I know it was awesome!"



FOR MORE Q&A RESPONSES, MUSIC, VIDEO AND OTHER INFORMATION ON DEBUT SPOTLIGHT ARTISTS, PLEASE VISIT **CMACLOSEUP.COM** 

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(Jennifer Nettles, page 16)
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DEBORAH EVANS PRICE

(page 11, *Duck Dynasty*)
is the 2013 recipient of the CMA Media Achievement Award.



BRETT RATNER

(Music for TV, page 14)
has written, produced and played on songs in almost 300 TV episodes, radio ads and films.



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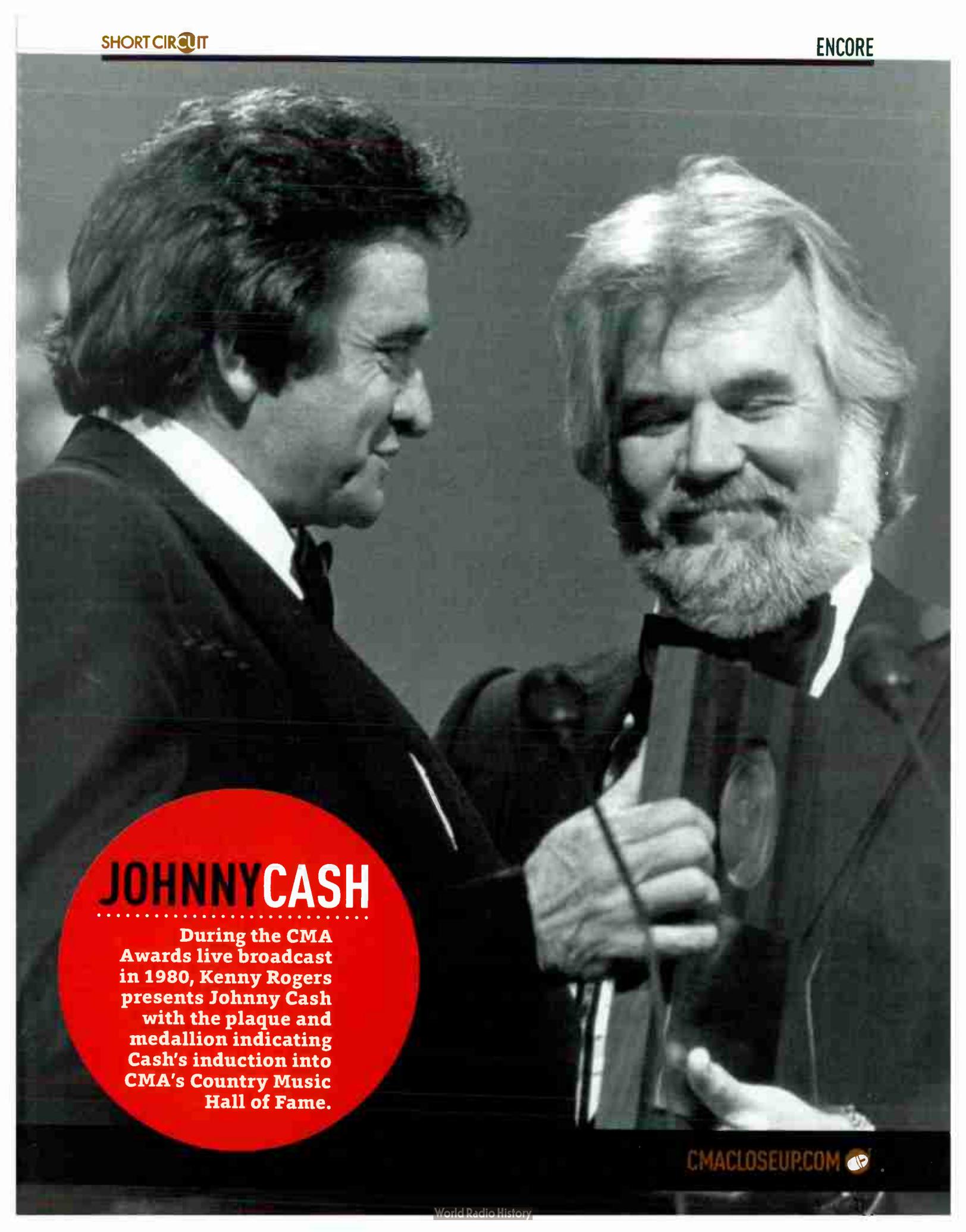
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A black and white photograph capturing a moment from the 1980 CMA Awards. On the left, Kenny Rogers, with dark, wavy hair, is shown in profile, looking towards the right. On the right, Johnny Cash, with his characteristic long, graying hair and beard, is smiling and looking down at a plaque he is holding. Both men are dressed in formal attire, including suits and bowties. The background is dark and out of focus.

JOHNNY CASH

During the CMA Awards live broadcast in 1980, Kenny Rogers presents Johnny Cash with the plaque and medallion indicating Cash's induction into CMA's Country Music Hall of Fame.



COUNTRY MUSIC ASSOCIATION

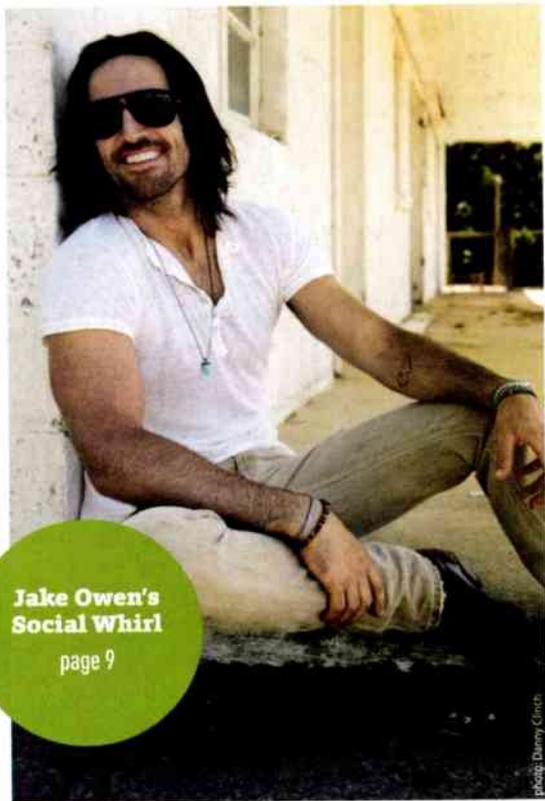
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Jake Owen's
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page 9

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