

**BERKLEE
ONLINE**



BERKLEE ONLINE MUSICIAN'S GUIDE

BERKLEE ONLINE

MUSICIAN'S GUIDE

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MASTER THE BASICS OF RHYTHM

FROM THE ONLINE COURSE *MUSIC THEORY 101*

BY PAUL SCHMELING



Paul Schmeling is a master pianist, interpreter, improviser, and arranger who has inspired countless students since he began teaching at Berklee in 1961. His career spans from the “Birth of the Cool” era to the present, from the club to the classroom. Recently retired as chair of the Piano Department, Paul teaches *Berklee Keyboard Method*, *Music Theory 101*, *Music Theory 201: Harmony and Function* and *Music Theory 301: Advanced Melody, Harmony, Rhythm* at Berklee Online.

Rhythm is the aspect of music relating to time—when musical events happen (notes and other sounds) in relation to other musical events.

A regular pulse is fundamental to music and some pulses or **beats** are emphasized more than others. Say the word “**alligator**.” Notice that “al” has the strongest emphasis. The strongest beat is beat 1 (“al”) and is called the **downbeat**. Beat 3 (“ga”) is also considered a strong beat, although not as strong as beat 1. Say “alligator” over and over, keeping the beat regular and on each syllable. Notice how the beats are grouped into sets of four. Now, say “crocodile” over and over. Here, the beats are grouped into sets of **three**. The downbeat is on the syllable “croc.” Next say “lizard” over and over. What do you notice? Yes, “lizard” has 2 beats. The downbeat is on the syllable “liz”.

What are some other examples of 2, 3, or 4 pulse words? What about a 5 pulse word? Which syllable has the downbeat?

When beats are grouped together, the pulse is said to be in meter. Most music has a regular underlying meter. Each group of beats is called a measure or bar. In music notation, meter is indicated by a time signature. A time signature usually has two numbers, one above the other. The **top** number indicates how many beats are in each measure. For example:

In this time signature, $\frac{4}{4}$ there are **four** beats per measure.

In this time signature, $\frac{3}{4}$ there are **three** beats per measure.

In this time signature, $\frac{2}{4}$ there are **two** beats per measure.

Let's focus on the 4/4 time signature, or as it is also called, **common time (C)**. This is the most common meter in popular and jazz music.



Bar lines separate measures, and the music ends with a final bar line—a thin and thick line.

Notes are the building blocks of music. They can last for any number of beats—we will refer to this as the note's duration or value. Each note value represents a rhythmic attack. Let's look at three common types of note values: whole, half, and quarter notes:

- Whole notes last for a whole measure in common time, which is four beats. The symbol for a whole note is an open notehead.



- Half notes last for half as long as whole notes: 2 beats. Their symbol is an open notehead with a vertical line called a **stem**.



- Quarter notes last for a quarter of a whole note: one beat. Their symbol is a closed notehead with a stem.



Each note value has a corresponding rest symbol, which indicates **silence** for that value. Let's look at three types of rests: whole, half, and quarter rests:

- Whole rests are small, solid rectangles that hang down from a staff line. They represent four beats of silence. If the whole measure is silent, a whole rest is also used, regardless of the time signature.



- Half rests are rectangles that lie on top of a staff line. They last for two beats.



- Quarter rests look like a sideways W with a thick middle. They last for one beat.



Think about setting these words to music: "Yesterday is history; tomorrow a mystery." Which syllables should be stressed? What meter would they best fit into? How many measures would be required?

MUSIC THEORY 101

Join our community of beginning learners for engaging, hands-on activities that will help you read, write, and truly hear the elements of music like never before.

MUSIC THEORY 201: HARMONY AND FUNCTION

Through ear training exercises, musical examples, and personalized feedback from your instructor, you'll be able to analyze, read, write, and listen more effectively as well as understand the fundamental knowledge essential to the beginning studies of harmony.

MUSIC THEORY 301: ADVANCED MELODY, HARMONY, RHYTHM

Establish a toolkit of musical expertise that will prepare you for any musical endeavor or opportunity. This advanced music theory course provides you with a professional command of the mechanics of contemporary music.

GUITAR SCALE BASICS

FROM THE ONLINE COURSE *GUITAR SCALES 101*

BY LARRY BAIONE



Larry Baione is Chair of the Berklee College of Music Guitar Department, and teaches *Guitar Scales 101* at Berklee Online. Larry has been a faculty member since 1974 and has been a chair since 1990. He has studied with Lenzy Wallace, Mick Goodrick, Bill Harris, William Leavitt, Bucky Pizzarelli and Jim Hall. He received his Bachelors in Music from Berklee and his Masters in Music from New England Conservatory. While attending Berklee, he received the Downbeat Hall of Fame Scholarship award.

Scale study is fundamental to guitar mastery, no matter what style you play. Learning scales benefits our technique and our knowledge and navigation on the instrument. It helps us organize that ambiguous guitar fretboard. Anyone can easily see the C major scale on the piano, but it is a different story on the guitar. Simply stated, scale study gives us knowledge of the fretboard and develops our technique.

Learning scales helps us to prepare to play tonal music. Most music we hear (and perform) has tonal centers (keys). The key of a piece of music is derived from the scale from which the melody and harmony are derived.

Let's start by looking at the major scale. A major scale is a succession of notes consisting of a pattern of half and whole steps that create that familiar sound of "Do Re Mi Fa Sol La Ti Do."

The word "step" refers to the distance between notes. On the fingerboard, a half step is equal to the distance of one fret, and a whole step is the distance of two frets. A whole step is made up of two half steps.

The major scale begins with the starting note (the name of the major scale) and follows this pattern of both whole steps (W) and half steps (H): WWH WWWH. For example, the C major scale starts on the note C, and can be built using this pattern of whole and half steps.

You can play a major scale from any note by using the WWH WWWH formula. Remember, one fret on the guitar is a half step, and two frets is a whole step. So, if you start on the first string and play the note on the first fret (the note F) and move up on the same string two frets for every whole step and one fret for every half step, you will have played the F major scale up the fingerboard.

F Major Scale on the 6th String

Fingerings: 1 3 1 2 4 1 3 4

9 3 1 4 2 1 3 1

You can start on any note and move up the fingerboard on the same string (as long as you do not start too high up the neck) and play a major scale by using this “step method.” You may not know the names of the notes of the major scales (we will start that next), but try playing a major scale up and back down starting on any note.

You just played the major scale up the fingerboard, on one string. You may notice that it takes up a lot of area on the

guitar. The one-octave major scale takes twelve frets to play. This is just one way to play a scale. We can play a major scale more efficiently by using more than one string. To play a scale within a smaller area of frets, you can play across a number of strings.

Here is the C scale starting on the fifth string, third fret, ending on the second string, first fret. Notice the small area of the fingerboard that is used.

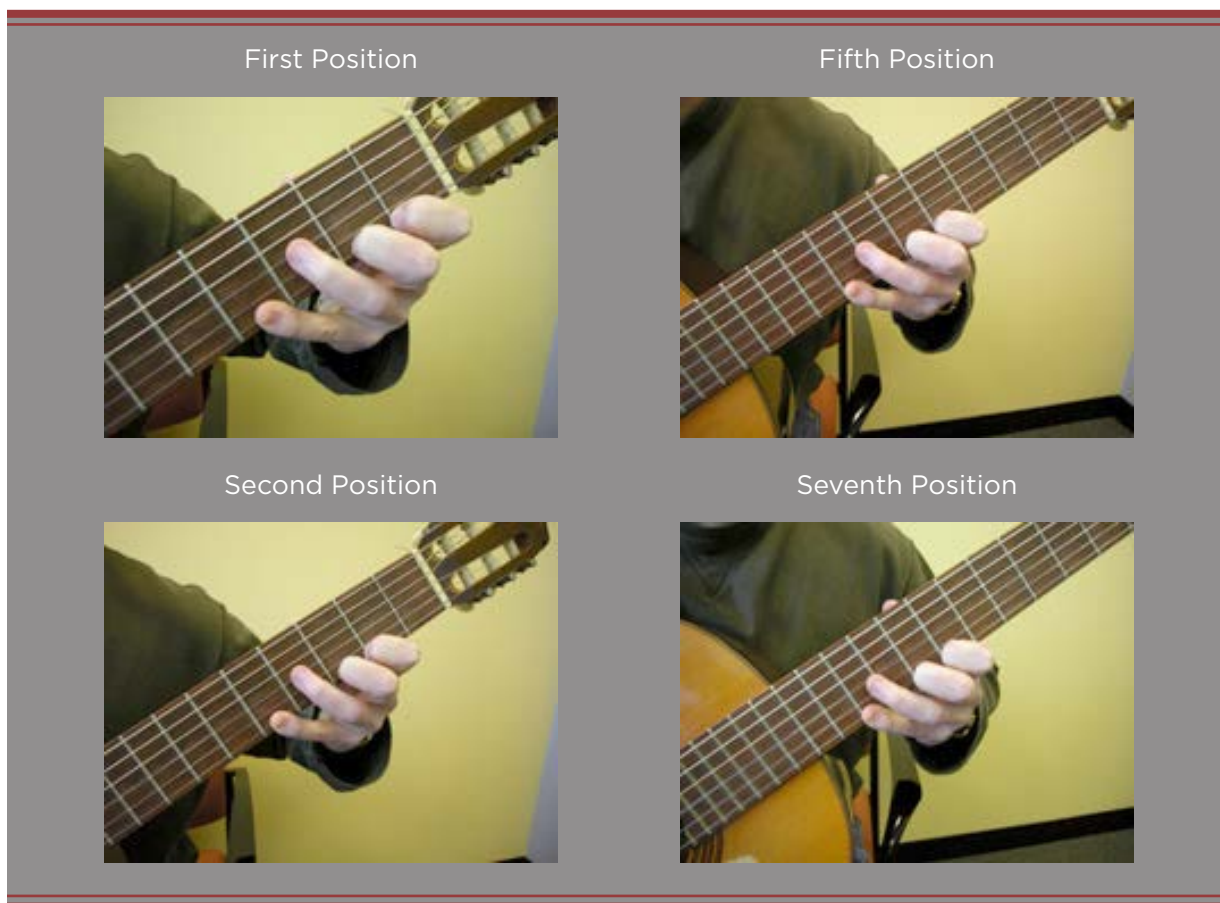
C Major Scale (Open Position)

You are playing in first position on the fingerboard. This brings us to a very important concept: positions on the guitar.

What is a position? A position is defined as the fret in which your first finger plays. First position is where your first finger plays everything in the first fret. Second position

is where your first finger plays everything in the second fret.

Put yourself on the back as you have already played the C Major Scale in first (open) position! However, learning to play scales in all of these positions, in addition to the first position, is crucial to advancing as a guitar player.



LARRY BAIONE'S ONLINE COURSE

GUITAR SCALES 101

Guitar Scales 101 will help you to organize the often-ambiguous guitar fretboard, and provide you with the knowledge to confidently navigate the instrument and develop your technique. The course begins by looking at the major and pentatonic scales, and how these scales work at different points up the neck. You'll then learn to construct and play blues, Dorian, and Mixolydian scales in all keys, and apply these scales to performance-based weekly musical examples and practice exercises. In addition, you will be studying the harmonic minor and melodic minor scales and modes.

THE FUNDAMENTALS OF KEYBOARD INSTRUCTION

FROM THE ONLINE COURSE *BERKLEE KEYBOARD METHOD*

BY PAUL SCHMELING

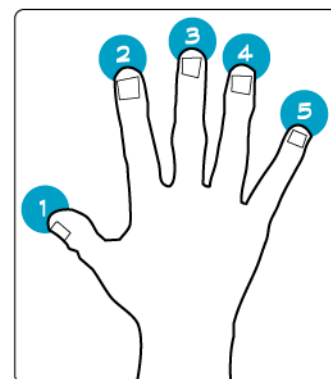
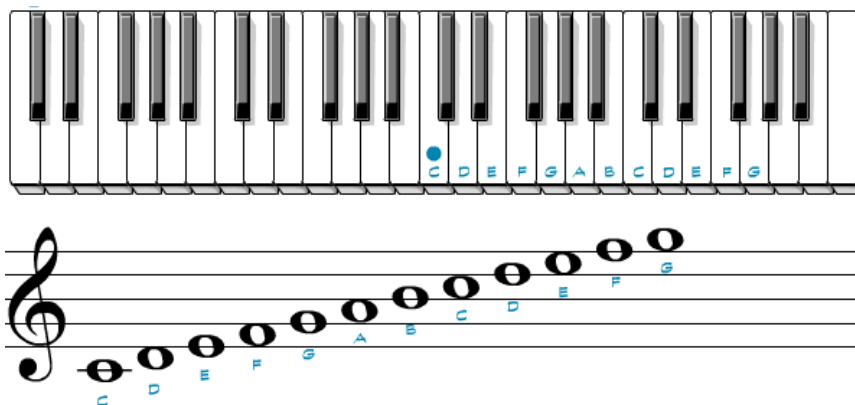


Paul Schmeling is a master pianist, interpreter, improviser, and arranger who has inspired countless students since he began teaching at Berklee in 1961. His career spans from the “Birth of the Cool” era to the present, from the club to the classroom. Recently retired as chair of the Piano Department, Paul teaches *Berklee Keyboard Method*, *Music Theory 101*, *Music Theory 201: Harmony and Function* and *Music Theory 301: Advanced Melody, Harmony, Rhythm* at Berklee Online.

TREBLE CLEF

The treble clef is used in keyboard music notation to indicate the higher range of the piano keyboard. The graphic below provides a view of what can be notated on the treble clef, from middle C moving to the top of the staff.

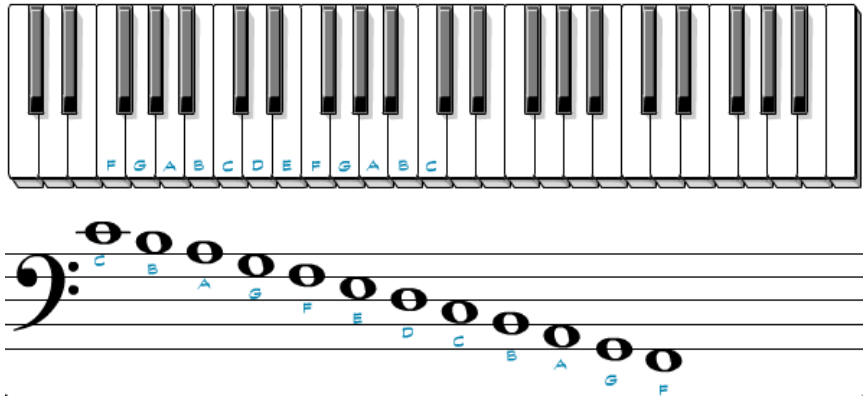
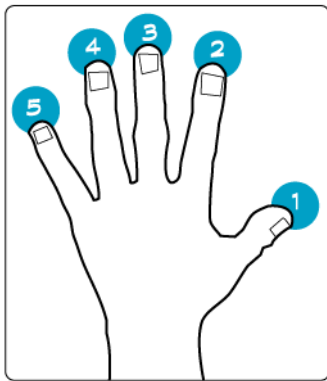
The right hand is typically called upon to play treble clef parts. The image to the right illustrates the numbering for the right hand, from the 1 at the thumb to the 5 on the pinky.



BASS CLEF

The bass clef is used to notate music on the lower range of the keyboard, or notes lower than middle C.

We utilize the numbering system in the fingers in the left hand in the same way we did with the treble clef for the right. The thumb starts at one, the pinky ends with five.



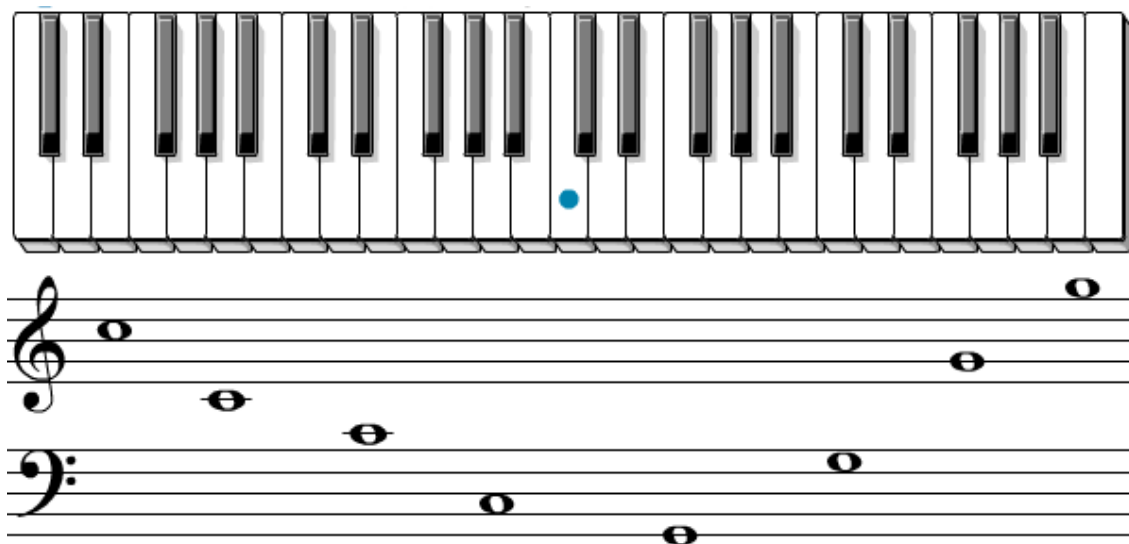
Here are two fingering exercises that I use in the course. Move through these 4-bar lines one at a time. Acquaint yourself with the numbering and how it feels to play the notes in order. Start out slow while playing these sections, then increase the tempo when you feel comfortable.

Two sets of musical exercises. The first set is in the bass clef and 3/4 time. It starts with a hand diagram showing fingers 5, 4, 3, 2, 1. The first exercise is a 4-bar line with notes G, F, E, D, C, B, A, G. The second exercise is a 4-bar line with notes G, F, E, D, C, B, A, G. The second set is in the treble clef and 3/4 time. It starts with a hand diagram showing fingers 2, 3, 4, 5, 1. The first exercise is a 4-bar line with notes G, A, B, C, D, E, F, G. The second exercise is a 4-bar line with notes G, A, B, C, D, E, F, G.

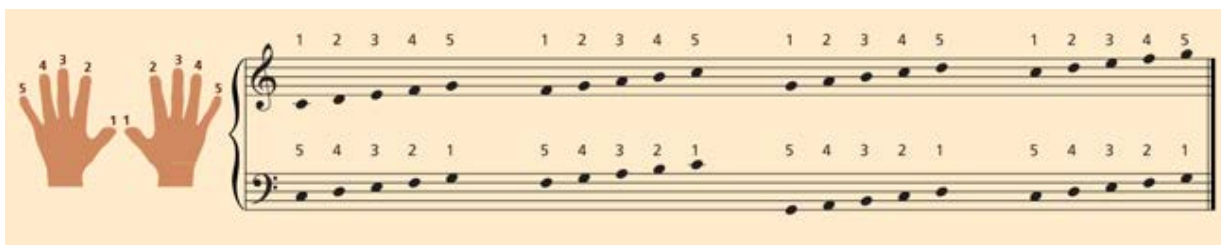
GRAND STAFF NOTATION

Now let's move on to the grand staff. The grand staff is made up of the combined treble and bass clefs and it encompasses the full range of the piano keyboard. Again, music notated in the treble clef is typically for the right hand to play while the left plays music notated in the bass clef.

The same note can be displayed differently depending on the hand playing it. Below, notice that the second note is middle C played on the right hand, and the third note is middle C on the left.



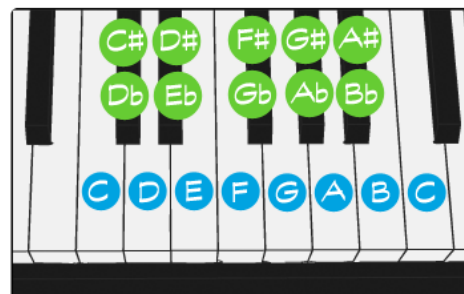
The placement of both hands across the grand staff



THE BLACK KEYS AND ACCIDENTALS

The black keys on a keyboard represent the chromatic alterations made to the white keys. We call these alterations in pitch, and the symbols that refer to them are accidentals. These keys are a half step higher or lower than their neighbors. For example, the key to the left of G represents both F# and Gb. The key to the right of G can be expressed as either G# and Ab. The graphic at right outlines

the relationship between the white and black keys.



The accidentals come into play as we begin to explore major and minor tonalities.

Below are studies in feeling out major and minor tonalities. While they may be rhythmically rudimental, they will be valuable to master before you begin to construct chords from them.

ACCIDENTALS STUDY — MAJOR KEY TONALITY

Be sure to start each five-note group with your thumb on the right hand and little finger on the left.

This musical score is for a study in major key tonalities, set in 3/4 time. It consists of two systems of piano accompaniment. Each system has a treble and bass clef. The first system contains four measures: the first measure has a five-note group starting on G4 with a '1' above it; the second measure has a five-note group starting on A4 with a '#', a '1' above it, and a '5' below it; the third measure has a five-note group starting on B4 with a 'b', a '1' above it, and a '5' below it; the fourth measure has a single note G4 with a '1' above it. The second system also contains four measures: the first measure has a five-note group starting on A4 with a '1' above it; the second measure has a five-note group starting on B4 with a '#', a '1' above it, and a '5' below it; the third measure has a five-note group starting on C5 with a '1' above it; the fourth measure has a single note A4 with a '1' above it.

ACCIDENTALS STUDY — MINOR KEY TONALITY

Start each five-note group in this passage with your little finger on the right hand and the thumb on the left.

This musical score is for a study in minor key tonalities, set in 3/4 time. It consists of two systems of piano accompaniment. Each system has a treble and bass clef. The first system contains four measures: the first measure has a five-note group starting on G4 with a '5' above it; the second measure has a five-note group starting on A4 with a '5' above it; the third measure has a five-note group starting on B4 with a 'b', a '5' above it, and a '1' below it; the fourth measure has a single note G4 with a '5' above it and a '(4)' below it. The second system also contains four measures: the first measure has a five-note group starting on A4 with a '5' above it; the second measure has a five-note group starting on B4 with a '#', a '5' above it, and a '1' below it; the third measure has a five-note group starting on C5 with a 'b', a '5' above it, and a '1' below it; the fourth measure has a single note A4 with a '5' above it.

We've moved quickly through the beginner exercises and studies for those who want to master the keyboard. That said, we're already at a point where can begin to

focus on intermediate fare such as playing with independence between the hands and major and minor triads in the root positions.

PAUL SCHMELING'S ONLINE COURSES

BERKLEE KEYBOARD METHOD

Through exercises that explore the interpretation of lead sheets and chord symbols, the *Berklee Keyboard Method* course will help you to improve your performance, harmonic vocabulary, and composition/arranging skills. Over the duration of this 12-week course, students will master the basics of keyboard technique and chord voicings, and gain an understanding of more advanced concepts including blues progressions and playing three part chords.

MUSIC THEORY 101

As one of Berklee Online's most popular online courses, *Music Theory 101* digs into the building blocks of music—pitch, rhythm, scales, intervals, chords, and harmony—and illustrates how they flow together to make a song work. Whether you're a high school student preparing for Berklee, a professional getting by on your natural ear and intuitive sense of rhythm, or someone who always wanted to know how music functions, a firm grasp of music theory can provide you with just the boost you need.

MUSIC THEORY 201: HARMONY AND FUNCTION

Building off the concepts presented in *Music Theory 101*, *Music Theory 201* helps enrolled students further develop their understanding in music theory. By exploring more advanced concepts in this course such as rhythmic anticipations and related notation issues, articulation markings, diatonic triads and seventh chords in both major and harmonic minor, harmonic function, the II V I chord progression, and melodic and harmonic tension, students will open up their understanding of the elements that together contribute to put the groove in jazz, pop, blues, and rock.

MUSIC THEORY 301: ADVANCED MELODY, HARMONY, RHYTHM

There will be practically no barriers between you and the music you want to create once the concepts presented in *Music Theory 301* are mastered and internalized. Exploring harmony related topics such as diatonic, natural/melodic, minor, and slash chords as well as topics related to improvisation and melody including chord scales, avoid notes, approach notes, and modal and pentatonic scales, this advanced course provides students with a professional command of the mechanics of contemporary music.

THE ART OF SETTING YOUR WORDS TO MUSIC

FROM THE ONLINE COURSE *LYRIC WRITING: WRITING LYRICS TO MUSIC*

BY PAT PATTISON



Pat Pattison is an author, clinician and Berklee Professor of Lyric Writing and Poetry whose students have composed for major artists and written number one songs. At Berklee, he developed the curriculum for the only songwriting major in the country. His books, including *Songwriting: Essential Guide to Rhyming* and *Songwriting: Essential Guide to Lyric Form and Structure*, are recognized as definitive in their genre. Pat teaches [*Creative Writing: Finding Your Voice*](#), [*Creative Writing: Poetry*](#), [*Lyric Writing: Tools and Strategies*](#), [*Lyric Writing: Writing From the Title*](#), and [*Lyric Writing: Writing Lyrics to Music*](#) at Berklee Online.

Stressing syllables, note values in swing time, and writing in 3/4 and 4/4 time. Did you think I was talking about the melody? One of the most beautiful aspects of the written and spoken word is how it lends itself to interpretation. When writing songs, the title, melody, harmony, and lyrics are all going to contribute to the impression that will be with whoever is listening. As the songwriter, you want to ensure that the feeling of the track is conveyed in both the music and lyrics. Without cohesion between the music and lyrics, the song will be hurt. Matching lyric and melody communicates your ideas smoothly and naturally, giving your listeners easy access to the feelings you created when you wrote your song. It gives them an entry to your intent.

There are many different ways to go about writing the words for your music. It doesn't matter if you write the lyrics or the

melody first for a song. When you write lyrics first, it will help you create your melodies, because you'll already know what your lyric's rhythms are. There are cases where your lyrics and music are playing leapfrog—one piece of lyric generating a larger piece of music, which in turn, creates more lyric rhythms to match. And, of course, there are always those situations where you have to write that pesky second or third verse after most of the rest of the song is finished.

How the lyrics should be set to the music depends on the strength of each beat in the melodic line. The 4/4 two bar phrase on the next page will illustrate the strength of each beat relative to one another. The strength of the beats, from strongest to weakest is 1, 3, 4, and 2. But what if we change up the wording a little bit, like changing “long days, long nights” to “day time, night time”? Look

at the four bar phrase. Even reading it in your head it sounds different, but say it out



loud. This illustrates the power of secondary stresses, the relationship between a phrase with a strong/secondary emphasis in the words.

So what happens in cases when we need to set lyrics to music that is already written? Lead singers and band lyricists will be very familiar with situations like this. Check out the diagram below. The bar is in 4/4 time



and is populated primarily with eighth notes. Because we're dealing with eighth notes, we have three levels of strength: beats 1 and 3 of each bar are strong, beats two and four of each bar are secondary stresses, and the upbeats (&) are weak. So look at the measures. The first and second bar function in a pretty straightforward fashion. But look at bar 3 and you'll notice that the last two notes are on upbeats. Since there is no note on the fourth beat, and no note beginning on the downbeat of bar 4, these are both anticipations. They both gain a little more strength. Let's focus on this third bar then. When setting the lyrics, we have to consider where the syllable is going to fall.

The third beat is, of course, strong, so put a strong syllable there. The final note is strong, too, so put a strong syllable there. The only question is what to do about 3&. Should it be strong, secondary, or medium? Let's look at all three possibilities.

DUM DUM DUM — hard day's night

DUM dum DUM — daylight shines

DUM da DUM — first in line

I prefer the middle syllable being a secondary stress, since the anticipation makes it stronger, and especially since it's a surprise after all those regular eighth notes in a row.

So we now have a good sense of how the setting should work. But we can't forget about the story. At any point in a track - in the lyrics for the bridge, the verses, the pre-chorus, wherever - always make sure you can get the answers to these two questions:

- 1.** Where did I just come from?
- 2.** Where do I go from here?

Where did the first chorus come from, for example? What situations, people, actions, perspectives or attitudes preceded it? You're looking for ideas that lead naturally into the chorus's statement. Keep in mind that when putting the lyrics together you're crafting a narrative. The listener is not going to have the same insights into the meaning of your track so it can be easy for a listener to get left behind if you're not careful.

Even with all the right words and a Pulitzer worthy narrative, if the structure of the words doesn't conform to the shape of the music then all of your power will be lost. There are simple tricks to building power in your music and lyrics. By separating or isolating a note by itself, it automatically gains prominence and power. Notes that are preceded by rests but followed by notes of lesser value gain power in this same way. But if that following note is longer than that first note will act as a pickup, lending power to the material that follows it.

Lyric writing is an integral skill for any songwriter. The melody and harmony will give your song its sonic power. But that is only a part of the equation. Good lyrics will be matched to your music. Good lyrics will communicate your intent. Good lyrics will let your words sing naturally. And good lyrics will make your song greater than the sum of its parts. So what's stopping you from taking your writing to the next level?

PAT PATTISON'S ONLINE COURSES

LYRIC WRITING: WRITING LYRICS TO MUSIC

Get the most out of your lyrics by learning how to combine them accurately and effectively with melody.

LYRIC WRITING: TOOLS AND STRATEGIES

Generate more and better ideas. Express them in compelling and original ways.

LYRIC WRITING: WRITING FROM THE TITLE

Make your writing process more efficient and your lyrics more effective. Learn how to find a powerful and effective song title, and discover how to build lyrics, develop the rhythms of your song sections, create contrasting sections and ideas to re-color your chorus based on that title.

CREATIVE WRITING: FINDING YOUR VOICE

Learn to write clearly and strongly in your own unique voice, bringing your full self to your writing process every time you write. This course will guide you through the first and most essential part of finding your writing voice: how to bring your senses and sense memories to the forefront and channel them into your writing.

CREATIVE WRITING: POETRY

Learn to craft and control your writing, enhance your ideas, and write better lyrics through the study of poetry.

MASTER ORCHESTRAL COMPOSITION WITH LIVE INSTRUMENTS AND SAMPLES

FROM THE ONLINE COURSE *ORCHESTRATION 1*

BY BEN NEWHOUSE



Ben Newhouse is the online course author and instructor of Berklee Online's [*Music Composition for Film and TV*](#) as well as [*Orchestration 1*](#) and [*Orchestration 2: Writing Techniques for Full Orchestration*](#). As an assistant professor at Berklee College of Music, he has taught music technology and production and authored the book, *Producing Music with Digital Performer*. Ben has worked as a music supervisor for stage productions, television, and films for ABC, FOX, MTV, and Disney.

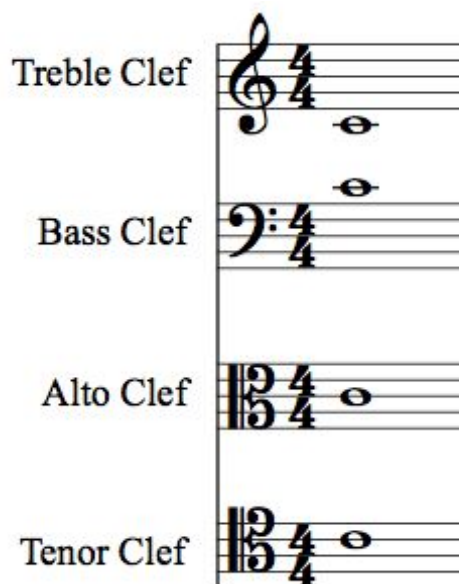
Orchestration is a complex discipline requiring expertise in both music structure and technological know how. We're not just talking about string arrangements and samples. That's not even the tip of the iceberg. But fear not—all of the techniques and skills that I'll cover here can be implemented by any songwriter in the comfort of their own digital home studio.

There are a few considerations you need to make as to the makeup and the size of an orchestra. A small orchestra may only have four woodwinds, three brass, one to two percussionists, and around 20 strings. A

large orchestra, on the other hand, can have over 120 members. And growing one section of instruments requires the others to grow as well to maintain a sense of balance.

Consider the biggest family of instruments in the orchestral ensemble: the

strings. The traditional string family consists of the violin, viola, cello, and double bass. The pitch note in every string instrument is determined by the length and thickness of the vibrating string, while the wooden body amplifies the resulting sound. Even when writing for samples with the strings, their



ranges should still be considered carefully. While it is possible to transpose a violin sample two octaves below its range, the result would no longer sound like a violin.

While the lower boundary of the violin range is very exact, the upper limit is very ambiguous. For orchestral writing, the generally accepted upper limit is the E two octaves above the treble clef. However, individual soloists can extend a fifth or more above this. The viola, slightly larger than the violin has a lower pitch range and a darker, more brooding even when playing in the same ranges. The viola is commonly used to play counterlines accompanying other melodies, fill in needed harmonic voices, and present its own melodic statements. The cello has a huge range, extending from the low end of the bass clef, through the tenor clef to the treble clef. Finally, the double bass rounds out the orchestral string family, providing harmonic foundation for the orchestra.

Each of the open strings on these instruments carry a lot of power when played, but lack vibrato and warmth. They are most commonly used in double, triple and quadruple stops—when the

performer plays two, three, and four notes simultaneously. Double stops are the simplest to perform using an open string and one note on an adjacent string or—if not using an open string—can be used to create intervals of a third or sixth. Double stops are rare in orchestral literature and should be used sparingly. That said, double stops (along with triple- and quadruple-stops) can be used to produce a loud and aggressive sound, and are quite effective on short, accented chords.

The string family is particularly versatile group of instruments that can be played in a variety of ways. Simply bowing the string will create a long, sustained note. Take care when using sampled sustained notes to note whether the note contains attack or release. String instruments can also play tremolos, staccato, pizzicato, crescendo and diminuendo (moving to and from a forte part, respectively), trilling, and runs.

“ ORCHESTRATION IS, IN MANY WAYS, ABOUT COLOR AND TONE. ”

Key	Sample Type
C1	Sustained Legato
C#1	Pizzicato
D1	Staccato
D#1	Diminuendo
E1	Crescendo
F1	Trill

But the string ensemble is still just one element of the orchestra at large. Once the other instrumental families come into play, then more questions need to be asked. Typically, orchestral ideas are organized in terms of foreground, middleground, and background material. In this organization, the foreground material is a melody and the middleground is a countermelody. The background, in this case, will be whatever material is necessary to complete the harmonic and rhythmic structure.

Everything that I've mentioned here I've learned over years of experience as a composer. As long as I have been scoring and composing, I've thought on the question, "What makes great orchestral music?" Well, orchestration is a lot of things. It's emotionally challenging and engaging. Orchestral music, if it accompanies a visual work, serves a supplementary role. But it also serves to elevate. Orchestration is, in many ways, about color and tone. Suffice it to say, orchestration is hard to pin down. Instead, I think there are twelve basic traits that all great orchestral music possesses.

THE 12 BASIC TRAITS

1. Great orchestral music is practical.
2. Great orchestral music compositionally adjusts the musical ideas to suit the strengths of each instrument.
3. Great orchestral music utilizes the vast dynamic range of the orchestra.
4. Great orchestral music utilizes a wide variety of tone colors.
5. Great orchestral music uses tone color to enhance the emotions of the music.
6. Great orchestral music uses a wide variety of compositional structures.
7. Great orchestral music balances simultaneous ideas in terms of projection power.
8. Great orchestral music leads the listener to the melody which characteristics in addition to just volume.
9. Great orchestral music creates a lot of music out of just a few ideas.
10. Great orchestral music has a logical musical form.
11. Great orchestral music has structural parallels between harmony, melody and key movements.
12. In great orchestral music, all characteristics of the music (orchestration, harmony, counterpoint, etc.) are coordinated to create a single underlying emotional response.

I'll leave you with some food for thought. When I was a student, one of my professors had a piece of advice for me that I think holds up today. He told me, "Over the years I've heard a lot of theories come and go. And the one thing that has always remained true throughout each Johnny-come-lately

phase is this: Great composers make a lot of music out of just a few ideas. I bet that will still be true when you're as old as me—if you can make it.”

BEN NEWHOUSE'S ONLINE COURSES

ORCHESTRATION 1

Learn to write and apply traditional orchestration techniques to both sampled performances and live orchestral performances.

ORCHESTRATION 2: WRITING TECHNIQUES FOR FULL ORCHESTRATION

Learn advanced orchestration strategies and approaches to writing for full orchestra, including both a live orchestra and sampled MIDI mockups.

MUSIC COMPOSITION FOR FILM AND TV

Learn to write music in the style of big budget Hollywood films and TV programs. Analyze melody, harmony, counterpoint, tempo, rhythm, and orchestration in a variety of genres to gain a complete “recipe book” for writing for film and TV.

1 BACK AWAY FROM THE MOUSE

Mapping, both Key and MIDI, is the foundation of Live's performance capability. Key mapping, once configured, gives you single-key access to Live's most important functions like looping, draw mode toggle, click track, punch recording, etc. Once you configure your set of key mappings, go to the preferences, there is an option to save the current project as your default project, so those mappings will be waiting there for you in every new project.

2 QUICK A/B

When mixing you need to make sure that changes to effects like compression and EQ are really helping the track. Some quick work with key mapping makes it easy to compare presets. Say you have an EQ in a track and you want to try out some new settings. First duplicate the effect (Command-D on Mac, Ctrl-D on PC). Turn the first one off using the effect's power button (now the first is off and the second one is on). Enter key mapping mode (Command-K on Mac, Ctrl-K on PC) and map both power buttons to a single key (the A key), then exit key map mode. Now if you hit the A key the effect that was off turns on

and vice versa, so you can hear which version you like better. This process becomes so fast and easy you might find yourself doing it all the time.

3 GO PARALLEL WITH RACKS

There are four types of Racks in Live: Effect, Instrument, MIDI, and Drum. Each is a way to split the incoming data into multiple "chains" which have unique processing, then the data is combined at the end. Racks are a way to process data (MIDI or audio) in parallel within a single track. Also, racks allow you to save a group of effects as a single preset to be used in other projects. Group effects together using a key command: Command-G on Mac or Ctrl-G on PC. With instrument racks you can layer multiple soft synths to create huge thick pads. With effect racks you can split the audio into separate frequency bands, allowing you to put a delay on just the highs and keep the low end mono perhaps. With Drum Racks each incoming MIDI note has its own instrument and chain of effects, your snare could be sampled and run through a compressor, and the kick be created with a third party synth. With MIDI effect racks you can create complex arpeggiated patterns by stacking multiple arpeggiators in parallel along with other MIDI effects.

4 BE MODULAR AND DOCUMENTED

Clips, Racks, Tracks, and Presets can be shared from project to project. Right click on the title bar of any of these objects and you can assign it a color, name, and even custom info text that shows up in the help view in the lower left corner of the Live window (“?” opens up the help view). In the Live Browser you can look inside other projects, grabbing individual tracks or clips and dropping them in your current project. The more you name, color, and add custom text, the more efficient you will be in the future. Also, look for custom info text in the live library presets, many of the patches give you hints at the best way to use them.

5 TRY OUT SOME SOUND DESIGN

One of the coolest live effects, Corpus, creates a “talking” synth. It is a pretty long process, but the end results are worth the time spent. Check out [this YouTube video](#) where we go over many important Analog, Corpus, and Effect Rack features.



LOUDON STEARNS is an Associate Professor at the Berklee College of Music in the Music Production Department. He teaches *Advanced Music Production with Ableton Live*, *Composing and Producing Electronic Music* and *Composing and Producing Electronic Music 2: Techno, Trip Hop, and Dubstep* at Berklee Online. As a bass player, producer, and laptop musician, Loudon’s music can be heard on numerous documentaries and short films. While continuing his studies of composition, engineering, and sound design, he is currently pursuing a degree in physics. As an assistant professor in Berklee’s

Contemporary Writing and Production Department, Loudon teaches classes in sequencing, arranging, and scoring to visuals.

1 SAVE YOUR FAVORITE SCREEN LAYOUTS

Unless you have a couple of large monitors, your on-screen interface will easily get cluttered. Using view presets (via Memory Locations) and Window Configurations (accessed in the Window menu), you can store and recall your favorite screen arrangements for tracking, editing, and mixing sessions. Create a set of presets for various tasks with customized layouts, control settings, and track displays; then switch between them with a single click.

2 WATCH YOUR RECORDING LEVELS

While analog systems generate rich harmonic distortion when overdriven, clipping the input to digital audio devices almost always degrades sound quality. Keep in mind that the waveform displays in the Edit window is not a good indicator of acceptable levels—tracks recorded too hot can appear to be fine. Use your track meters when setting input levels, and make sure they never display inputs in the amber range. To be safe, back off a bit when your levels approach the extremes of the yellow range.

3 CREATE A PRESET LIBRARY

Pro Tools provides session templates for quickly creating new projects with standard track layouts, but sometimes you'll want to begin a new session with customized track configurations. Rather than building these from scratch, save your favorite setups in dummy sessions and use the Import Session Data command to pick and choose whatever you want. For example, you could import from a drum track session that contains ten of your favorite kick configurations, another ten for snare drums, and so forth. If an à la carte approach works best, start with a rich menu!

4 USE GROUPS FOR REDUCING SCREEN CLUTTER

Most people use groups to simultaneously change levels or other parameters on multiple tracks, but it's also easy to simultaneously show and hide all group members. You can use this function to switch between a set of simplified screen views rather than scrolling around to locate tracks. Create a set of groups that account for all of the tracks in your session, making sure that each group is small enough so all of its members can fit on screen. Using the Mac OS, simply Control-click on

any group name to show only those tracks. With Windows, this is a little less convenient—right-click on the group name, then select Show Only Tracks in Group.

PUNCH IN MIXES TO UPDATE BOUNCES FASTER

Even though there's no way to bounce a Pro Tools mix without playing it in real time, you can speed up the process by

recording the mix on a track in the session. Route your mix tracks to a bus that feeds a new audio track, then record on that track while playing through the mix. After the first pass, you can punch in subsequent updates only in sections where changes have been made rather than re-recording the entire song. When finished, consolidate the mixed regions (or clips, as of Pro Tools 10) and use the Export Regions (or Clips) As Files command to almost instantaneously generate a bounce with the desired format, bit depth, and sample rate.



ANDY EDELSTEIN teaches *Pro Tools 101* and *Pro Tools 110* at Berklee Online.

Andy is an active educator, record producer, engineer, and multimedia developer. He is currently Associate Professor of Music Production and Engineering at Berklee, and has also served as Assistant Chair of the Music Production and Engineering Department during his 25-year tenure at the College. Andy has produced, recorded, and mixed

numerous records from jazz and rock to bluegrass, Celtic, and blues, all using his Pro Tools HD system. Andy holds a B.S. in Electrical Engineering from the Massachusetts Institute of Technology.

LIVING IN THE PAST BEATS DYING IN THE PRESENT

FROM THE ONLINE COURSE *MUSIC PUBLISHING 101*

BY ERIC BEALL



Eric Beall is the author of Berklee Online's course [*Music Publishing 101*](#) and is a respected music industry veteran, having held senior creative posts at Zomba Music, Jive Records, and Sony/ATV Music. Currently, he handles A&R for Shapiro Bernstein, one of the industry's most venerable and respected independent music publishers.

Here's a shocker: Billboard reports that Germany has now overtaken the UK as the #1 European market for music.

This is while obscure, little-known UK acts like Adele, Tinie Tempah, and Taio Cruz are sitting at the top of the charts around the world—and the biggest selling track in Germany last year was by Unheilig. How is this happening? How can the country that gave us the Beatles and the Stones fall behind the country that gave us Falco and Milli Vanilli? And what does it mean to the future of civilization?

As in most things statistical, there is more than one way to read these numbers.



Adele. Source: Asymco

The IFPI (International Music Trade Group) reports that the trade revenue generated by sales of recorded music in the UK dropped 11% in the past year to \$1.38 billion USD,

while Germany generated \$1.41 billion USD, which clearly gives Germany the edge. The UK remains a considerably bigger consumer of music per capita than Germany, with Brits buying 1.93 albums per capita compared to 1.32 for the Germans. But the more interesting stat was the one that explained

the difference in revenues between the two countries:

The primary reason for the relatively stronger performance from Germany in 2010 was the continued dominance of the

CD in that market, where physical sales still account for 81% of recorded music purchases. This contrasts with the UK where the move to digital music, whether it's iTunes purchases or services like Spotify, is much further along. In the UK, physical sales are only 67% of total sales.

Bottom line: you generate a lot more revenue selling CDs than you do selling downloads. Putting a positive spin on their fall from glory, UK experts (and quite a few US experts as well) explain that because Britain is further along in the transition to a digital market, their country is actually better positioned for the future, even if they are lagging a bit in the transition period. To put another spin on it, you gotta die before you can be resurrected—therefore, the sooner you die, the better off you are. Of course, if digital sales stall (which they have started to do) and the coming Cloud actually brings less income than the physical business that's been cleared away, well then... there is no resurrection. You're just dead.

This may be one of the lessons in the turnabout between the Brits and the Germans that's worth noting:

Anytime you encourage the new kid, you're discouraging the old one. Of course, one wants to support the future, and it's only natural that the music industry should get behind successful digital distribution channels like iTunes. But we have to remember

that by doing so, we only hastened the demise of the old, brick and mortar retailer on the corner. It might have been worth asking if iTunes really had the potential to make us more than our old friend did. Likewise, an industry embrace of streaming services like Spotify will only fast-forward to the end of download sales. Are we sure that the income from streaming services, that vague mix of advertising revenue (which has been soooo profitable with YouTube) and subscriptions (which no one seems to buy) will beat 99 cents a download?

While the UK industry has sacrificed retailers like Zavvi, Borders, and though they're still breathing, HMV, all in the name of progress, the German industry

has continued to support its retailers with new product and packages. Explains Frank Briegmann, president of Universal Music Germany, "Over the past few years, we have repeatedly tried to generate impetus for the physical product without merely lowering prices."

In return, the retailers have supported the local acts, and in particular, veteran artists, making local repertoire a dominant factor on both the German radio and sales charts. Pretty remarkable—given that it would be hard to name one genuine worldwide superstar in the German market. While the UK has compiled its numbers based on Adele, Tinie Tempah, JLS, and Taio Cruz, Germany topped them with the likes of

“ YOU GENERATE A LOT MORE REVENUE SELLING CDS THAN YOU DO SELLING DOWNLOADS.”

Rammstein, Lena, Ich + Ich, and the Scorpions. What can it all mean?

It comes down to this one terribly unsexy truth: The weasels that win over the next three to five years will be the ones that play to the past, not the future.

The writing is on the wall everywhere—even if no one particularly wants to read it. The top touring acts? Bon Jovi and U2. The top-selling albums of last year? Lady Antebellum, Susan Boyle, Sade, Michael Buble... all aimed at the adult demographic. Even Eminem and Alicia Keys are not exactly new faces. The reason people are bidding to buy Warner Bros. is not for their new stars (there aren't many) but for their catalog. The same is true of Warner Chappell and EMI Publishing. Their value is in the classic songs, not in their current market share.

Across Europe, it's not only the Germans who are profitably investing in revitalizing or re-packaging their older superstar acts. In Italy, for example, the charts continue to be dominated by names like Eros Ramazzotti and Vasco Rossi. Given the predominately aging populations of most of the major European countries, this trend won't change anytime soon. In America, Rihanna has had an unprecedented string of #1 hits, and still can't manage to mount a successful tour, while



Scorpions

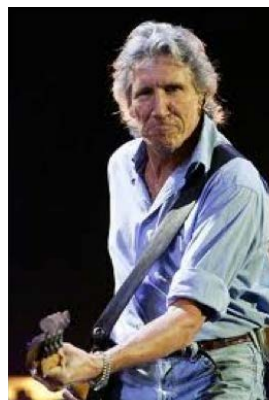
acts like Roger Waters pack arenas, without having had a hit record in more than a decade.

For music publishers, the older catalogs are far more profitable than chasing current hits. It's the classics that show up on

American Idol; the classics that get made into jukebox musicals like "Jersey Boys," "Mama Mia," or "Rock of Ages"; the classics that will bring the worldwide money with the advent of mobile music and video. As for me, I'm giving up my spot at Mercury Lounge or Rockwood and checking out whoever's playing at Foxwoods casino.

If you're in the record or music publishing business and you're looking for safe ground, put your money on heritage acts. Old acts singing old songs to old people may not be the future of the music business, but it sure looks like the here and now. The generation that created lasting superstar acts like Bon Jovi and U2 is one that continues to support live music and buy CDs. Until something better comes along, that's what keeps us all in business.

Like the Germans, you may only be holding off the inevitable. Five years from now, all that investment in older acts might well put you out of position to face the future. On the other hand, if there is no



Roger Waters

future, you will have stayed alive longer than anyone else. Sometimes winning is just not losing. It's better to be #1 than #2, even if it's only for today. Just ask the Brits.

ERIC BEALL'S ONLINE COURSE

MUSIC PUBLISHING 101

Create and operate your own publishing company, and learn how to effectively promote and place your songs into income-generating opportunities.

COPYRIGHT LAW & ONLINE MUSIC ROYALTY STRUCTURES

FROM THE ONLINE COURSE *COPYRIGHT LAW*

BY ALLEN BARGFREDE



Allen Bargfrede is the author of Berklee Online's course [*Copyright Law*](#). He is also an entertainment and technology attorney and an assistant professor of Music Business at Berklee College of Music in Boston. He serves on the Board of Trustees for the Boston Volunteer Lawyers for the Arts, and holds a JD and a BA from the University of Texas and an

MA from Northwestern University.

Why is copyright vital to the music industry? It provides the very foundation upon which the recorded music industry was built, by protecting the music itself. Without copyright, there would be no means of preventing copying and no way for creators/owner to derive revenue streams from their works. The first copyright statute was enacted in England in 1710, called the Statute of Anne. Copyright as a concept was initially conceived to protect authors and developers of creative works from having their works stolen and to provide them with a source of revenue, which would hopefully spur creativity. The Statute of Anne was a British stationers' attempt to protect works from piracy and which gave the monopoly control over a work back to the author instead of a publisher.

The United States Constitution gave Congress the right to establish laws “to

promote the Progress of Science and useful Arts, by securing for limited times to Authors and Inventors the exclusive Right to their Writings and Discoveries.” As a result, and in an effort to encourage creativity, the United States Congress enacted the first copyright legislation in the U.S. in 1790. This first law protected maps, charts, and books for a period of 14 years, with 14-year renewals.

Copyright law was expanded in the U.S. in 1909 to include additional creative works such as musical compositions. The 1909 Act also expanded the duration of copyright to 28 years, with 28-year renewals, and introduced the concept of a compulsory license for musical works, which is a key part of the foundation of today's music industry. However, sound recordings did not officially qualify for copyright protection under federal law until 1971. In the 1960s, Congress began to mull over a complete overhaul of

copyright law, and copyright in the United States is now based on the Copyright Act of 1976, which became effective on January 1, 1978. The new law extended copyright protection to life + 50 years (it has subsequently changed to life + 70 years for most works), and it made some other changes to the notice and registration requirements.

CURRENT U.S. COPYRIGHT LAW PROVIDES FOR SIX EXCLUSIVE RIGHTS OF ALL COPYRIGHT HOLDERS.

1. THE RIGHT TO MAKE COPIES OF A WORK.

This right has been a thorny issue with the development of new technology, as many questions have arisen about what constitutes a copy. For example, if I stream music to my computer from an “in the cloud” service, my computer must make a copy of that file in order to render the music to me. However, the file is erased immediately after the music is played. Is this a copy? What about copies made on multiple servers to facilitate downloading or streaming?

2. THE RIGHT TO DISTRIBUTE A WORK (OR COPIES OF THAT WORK).

This right allows a copyright owner to control the distribution of his/her work. The right can be divided, as seen when some creators license their works for physical distribution through one source and digital distribution through others.

3. THE RIGHT TO CREATE DERIVATIVE WORKS.

A derivative work is a work based on another work.

4. THE RIGHT TO PUBLICLY PERFORM A WORK.

The right to publicly perform a work is the right to determine when/where the work is, for example, heard by the public, using the music example. Each time a song is played on the radio, or streamed online, the work is considered to have been performed to the public. Only musical compositions (not sound recordings) are eligible for public performance royalties under this right.

5. THE RIGHT TO PUBLICLY DISPLAY A WORK.

The right to display a work usually involves visual arts, although the right can be implicated in music in certain circumstances: for example, the display of song lyrics online.

6. THE RIGHT TO PUBLICLY PERFORM A SOUND RECORDING THROUGH DIGITAL TRANSMISSIONS.

As mentioned above, recordings do not qualify for public performance royalties. However, Congress amended copyright law in 1995 to provide a right to sound recording copyright holders to control the public performance of their works

through certain digital transmissions. As digital technologies have grown, the definition of “digital transmission” has been the subject of much debate.

Congress has attempted to address new technologies with amendments like the Digital Millennium Copyright Act (DMCA) and the Digital Performance Right in Sound Recordings Act. However, licensing remains

a constant headache and there are many calls for reform of copyright law.

Copyright law is also crucial in determining how some forms of royalties are paid. Royalties that are to be set by the U.S. Government under copyright law are decided upon by the Copyright Royalty Board (CRB). Below is a table of current royalty rates for the four most prominent online music delivery mechanisms.

	PERMANENT DOWNLOADS	CONDITIONAL DOWNLOADS	ON-DEMAND STREAMING	INTERNET RADIO
Sound Recording Rights (typically licensed from a record label, sound recording aggregator in some rare instances, or from the artist)	Wholesale rates are negotiated with each label/licensor; typically per track/album	Variable rates are negotiated with each label/licensor; typically per play or revenue share	Variable rates are negotiated with each label/licensor; typically per play or revenue share	Compulsory rates typically paid to SoundExchange (generally on a per performance or hourly basis)
Reproduction Right/Mechanical (typically licensed from publishers or the Harry Fox Agency)	Compulsory Rate: 9.1 cents per track or 1.75 cents/minute (through 2012)	Generally, 10.5% of service revenue	Generally, 10.5% of service revenue (minus PRO fees)	Current Dispute: is there a mechanical for server copies?
Public Performance Right (licensed by PROs: ASCAP, BMI, and SESAC)	None, as there is no public performance attributed to downloads	None, per recent decisions, as there is no public performance attributable to a conditional download	Yes, negotiated with each PRO	Yes, negotiated with each PRO

COPYRIGHT LAW

Understand the basics of how your creative works are protected by copyright law, what rights you have as a content owner, and how to leverage your copyrights to generate income.

THE FAN-FUNDING EXPERIENCE: AN INTERVIEW WITH BENJI ROGERS OF PLEDGEMUSIC

FROM THE ONLINE COURSE *ONLINE MUSIC MARKETING*

BY MIKE KING



Mike King is a course author, instructor, and the Chief Marketing Officer at Berklee Online. Prior to working at Berklee, he was the Marketing/Product Manager at Rykodisc, overseeing the marketing efforts for label artists including Mickey Hart, Morphine, Bill Hicks, Pork Tornado (Phish), Kelly Joe Phelps, and Frank Zappa's estate.

Mike has written four courses for Berklee Online: *Online Music Marketing: Campaign Strategies*, *Social Media, and Digital Distribution*, *Music Marketing 101*, *Online Music Marketing with Topspin*, and *Music Business Trends and Strategies*. His book, *Music Marketing: Press, Promotion, Distribution, and Retail* was published by Berklee Press in 2009. In 2011, Mike was recognized as the Best Music Business Teacher by the National Association of Record Industry Professionals (NARIP).

MIKE KING: I am here with Benji Rogers, the co-founder and CEO of PledgeMusic. Benji, I just wanted to talk with you a little bit about PledgeMusic, and why you decided to fund, to start PledgeMusic, what your idea was behind it, and talk a little bit about the foundation of PledgeMusic and what you guys offer?

BENJI ROGERS: Sure. Basically I had the idea lying on an air mattress in my mother's spare room. I was about to go play a show in Amsterdam, and I had sold out of every CD that I had. I had sold out of most of my shirts and most of my merchandise and I realized something has gone horribly wrong. I'm 34-years old, I'm making music, but it's not making a living for me. I suddenly saw an idea in my head, this concept, which was

"artists, fans and charities". I bolted up, got out of bed, and started to build what was a prototype for the Pledge platform and concept. There were crowd-funding platforms like SellaBand, and Slicethepie, and Band Starter at the time. They were doing everything from offering shares in the band to, you know, just investments.

MIKE KING: Offering studio time, I remember too.

BENJI ROGERS: Yeah. It felt a little odd. What I was really obsessed by was that fans didn't necessarily want to be part of funding things; they wanted to be a part of them while they were being made. And so the concept was born that rather than say, "Fund my album," it was, "Pledge here to be a part of the making of my new album." And from day

one, you get access to a special part of the site that would have rough mixes, live tracks, demos, video blogs. It's kind of as it's happening. And then a part of the profits would go to a

charity of the artist's choice. I'd worked with refugees in the Middle East in 2004, so the charitable cause was big for me.

The first thought was that you could basically engage the fans in what you were doing, not just what you were selling. And the second thought was that a third-party charity would benefit from this, and the concept was that everyone really wins. The artist wins because they get to make the album and share the process. The fan wins because they get it straight from the artist and it's like truly direct-to-fan. And, they get to see kind of the unwinding of this remarkable process. And the charity wins because at the end of the day, someone shows up and gives them a check. And you know, it fed the entire food chain.

I rang up one of my best friends Jayce, and I said, "Does this work on a business level? You've been to business school, slightly." And he said, "Yeah, it works. I want in." And the team just kind of gathered around us. The first thing we definitely knew early on was that it

“THE FIRST THING WE DEFINITELY KNEW EARLY ON WAS THAT IT WAS GOING TO BE MUSIC-FOCUSED, AND THAT MUSIC WAS DIFFERENT THAN JUST FUNDING EVERYTHING.”

was going to be music-focused, and that music was different than just funding everything. What happened was the less we emphasized the funding and the more we emphasized the experience, the better

these campaigns did. Because, what we were looking for was where there was a "backstage moment".

Once, I'd played a really great show in Glasgow and whiskey was flying and everyone wanted to hang out. Then we went back to someone's house and played '80s covers all night long. And I was like, "This is the experience of what a musician does", and it's incredibly compelling if you've never done it.

If you've never been to a studio before, it's mysterious. Once you've been in a studio for 20 hours, you've got a studio tan. And so the second you lift the lid on these updates, these exclusive pieces of music and video and writing and photos to people all over the world—these Pledgers who've never seen it—you're ultimately sharing something that is living and breathing. It's about telling fans why they should get involved, not just what they should get involved in. What didn't exist was a way of engaging your fans in your community in your own little area.

There was a big push to push everything to the artist's websites and

properties. But in the early days of Pledge, fans kept saying, “Why can’t we search your site? Your site isn’t very searchable.” And we were like, “It wasn’t designed to be that.” And artists would say, “Can we be on your homepage?” And we were like, “Why do you want to be on our homepage? Who would go to our homepage?” But what we actually found out was there was a marketplace for these experiences. Whether it was launching a Rachel Yamagata campaign, who shared this process and premiered the video for fans, and who gave all these amazing insights into the recording process once it was finished. Or whether it was Ben Folds, who was literally in the middle of making it. You got to see them rehearsing harmonies and then going, “That looks great. Let’s go record this.”

I think that too often in the music industry it depended on a finished product being accepted at press. It had to have that magical confluence of things, which was someone wanting to invest a lot in it, it doing well at radio. Then, whereas fans will drive things that they love, you just have to give them things to love. And ultimately, “It is on a CD. It will be out on October 25,” is not something you can love.

“ THEN, WHEREAS FANS WILL DRIVE THINGS THAT THEY LOVE, YOU JUST HAVE TO GIVE THEM THINGS TO LOVE. AND ULTIMATELY, “IT IS ON A CD. IT WILL BE OUT ON OCTOBER 25,” IS NOT SOMETHING YOU CAN LOVE.”

MIKE KING: So the campaign starts much earlier than a traditional approach. What are some of the tools that PledgeMusic has to get that engagement happening that far in advance?

BENJI ROGERS: So, what you do is the “Pledge Updates”. We have an iPhone app that you can use and it looks like, “Hey. This is Ben from the band. This is what we are doing today and I want to share with you guys. I am not going to share that part, that you don’t get to see, but this part you do.” And you have this moment and then you click “send” and it auto-feeds the artists’ Facebook and Twitter. But if I’m a fan and I’ve pledged, that same update can hit my Facebook and Twitter.

So each moment that the artist shares becomes not just a shareable thing on the social network publicly, but it’s also something that all of the fans are automatically sharing if they choose to. The more of those that go out, the more viral marketing potential there is.

MIKE KING: So it is kind of a like a mechanism to get word-of-mouth happening almost automatically.

BENJI ROGERS: And it even uploads. So if I like you on Facebook, and you’ve Pledged, an update posts to your wall. If it is a track, I can hear 30-seconds of

it. When it's a video, I click on it; it says, "This is a private, Pledgers-only update. You can Pledge if you want to see it."

So what you are doing is creating enough of a wall to where you know you got to pre-order the album to get it, but not creating too much of a wall to where it's not available to you. It seemed like the music industry has raced to de-value their product, to get it cheaper. And, I think \$10 is a fair price to not just buy access to the music itself, but also to help make it. One of our artists was going to do a second campaign and he sent out an email to his Pledgers, and said, "What do you want in this next campaign?" And they wrote back, "More of the same; demos would be great." They wrote back, "Just do it again. Don't let it end." They didn't want this process to end.

MIKE KING: That "experience".

BENJI ROGERS: You have the casual fan, who is going to stream it or download it or acquire it. And then you've got the hardcore fan like me. I've got no interest in buying someone's CD, because I don't own a CD player. But I pledge on every piece of vinyl and it's much to my detriment. We've got one fan who was actually interviewed recently with the BBC because she pledged on some thirty different projects, and everyday she's getting updates that no one but these few select people get to see. And I think we

are becoming almost a marketplace for Pledging.

You go to iTunes to just buy the \$9.99 download or preview it or pay the \$1.29 [per track]. You've got Amazon too. But where are the "experiences" happening? What we've created with our artists is that they are continuously pushing us. "Can we do this?" We've had things when our development team has said, "That's impossible. That is illegal." We've gone through the gamut. A 19-year-old fan of one of our bands wanted to interview me for his journalism class. He said, "You've ruined CD buying for me." And I said, "Wow, you buy CDs?" He said, "Yeah. The problem is I want every record I own to come in the way that this one did." Which was with demos, with all of this stuff.

Because, he's a hardcore fan: "I don't have any interest in buying just the bare. I want more from these artists." There will always be great pop, great R&B, and great hip hop that will explode on to the scene. But what about those people that build this industry from the ground up, which are the fans, who were there every night? The super-fan is a key driver, and their influence is massive because they are obsessed with that band. You want to see what they are doing and why they are having these experiences. And that's where you really use our technology to leverage these people's good word.

ONLINE MUSIC MARKETING: CAMPAIGN STRATEGIES, SOCIAL MEDIA, AND DIGITAL DISTRIBUTION

Take an in-depth look at the tools and emerging technologies artists can use to generate interest in their music, acquire new fans, and sell their music online.

MUSIC MARKETING 101

Gain a firm foundation in music marketing. Learn techniques to successfully attract new fans, garner media exposure, make smart use of the Internet, and sell more of your music!

ONLINE MUSIC MARKETING WITH TOPSPIN

Develop the online and offline marketing expertise to properly execute your direct-to-fan campaign using Topspin's unique marketing, management, and content distribution platform.

MUSIC BUSINESS TRENDS AND STRATEGIES

Gain a forward-thinking approach to the key issues that all musicians, music industry entrepreneurs, managers, and music business professionals face in the main segments of the music industry, and how to leverage the opportunities that the new music business provides.

LEARN WITH BERKLEE ONLINE

Advance your skill set and study Berklee curriculum with the renowned Berklee College of Music faculty and industry professionals from anywhere in the world.

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Music Theory, Harmony & Ear Training

- [Music Theory 101](#)
- [Music Theory 201: Harmony and Function](#)
- [Music Theory 301: Advanced Melody, Harmony, Rhythm](#)
- [Basic Ear Training 1](#)

Guitar

- [Guitar Scales 101](#)
- [Guitar Chords 101](#)
- [Blues Guitar](#)
- [Jazz Guitar 101](#)

Piano & Keyboard

- [Berklee Keyboard Method](#)
- [Blues and Rock Keyboard Techniques](#)

Songwriting

- [Lyric Writing: Tools and Strategies](#)
- [Lyric Writing: Writing Lyrics to Music](#)
- [Lyric Writing: Writing From the Title](#)
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- [Theory, Harmony & Ear Training: Master](#)
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- [General Music Studies: Specialist](#)

Guitar

- [Guitar: Master](#)
- [Guitar Skills: Specialist](#)
- [Guitar: Professional](#)
- [Blues Guitar: Specialist](#)

Piano & Keyboard

- [Theory, Harmony & Ear Training: Master](#)
- [Keyboard Skills: Specialist](#)

Songwriting

- [Writing and Producing: Master](#)
- [Songwriting: Master](#)
- [Songwriting and Guitar: Master](#)
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- [Film Scoring 101](#)
- [Music Composition for Film and TV](#)

Music Production

- [Composing and Producing Electronic Music](#)
- [Advanced Music Production with Ableton Live](#)
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- [Music Publishing 101](#)
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CERTIFICATE PROGRAMS

Orchestration

- [Orchestration for Film and TV: Master](#)
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- [Orchestration for Film and TV: Specialist](#)
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- [Orchestrating and Producing Music for Film and Games: Specialist](#)
- [Arranging: Specialist](#)

Music Production

- [Music Production and Technology: Master](#)
- [Music Production using Ableton Live: Specialist](#)
- [Music Production using Pro Tools: Master](#)
- [Studio Production: Specialist](#)
- [Pro Tools: Professional](#)
- [Writing and Producing: Master](#)

Music Business

- [Music Business: Master](#)
- [Music Business and Technology: Master](#)
- [Music Business: Professional](#)
- [Artist Management: Professional](#)
- [Music Marketing: Specialist](#)