

E. Michael Harrington teaches Intellectual Property Law as a Professor of Entertainment & Music Business (from 1985-2001, he was Professor of Music Theory, Composition & Ethnomusicology) in Nashville, Tennessee. He was the **1995 Jemison Distinguished Professor of The Humanities** at the University of Alabama-Birmingham, an endowed chair funded by the **National Endowment for the Humanities**, the Jemison family and UAB. He has taught at The Brevard Conference on Music Entrepreneurship, William Paterson University, the University of Miami, the University of Massachusetts-Westfield, the University of Pittsburgh, Ohio State, the University of Alabama-Birmingham and Belmont University. He is Chair of the first-ever **College Music Society Committee on Music Industry**, the Board of Directors of the Nashville Composers Association, and on the Advisory Board of Plagiarist. He is a member of **Leadership Music (Class of 2007)**. (<http://www.leadershipmusic.org/members/PDFs/Classof2007.pdf>)

He has taught training sessions at the **Harvard University Law School**, been a guest speaker at the **Boston Bar Association**, and delivered presentations at more than 90 international, national and regional meetings of 55 different organizations including the **Future of Music Coalition Policy Summit**, the Brevard Conference on Music Entrepreneurship, International Association for the Study of Popular Music, **Experience Music Project**, Society for Ethnomusicology, American Musicological Society, College Music Society, New England Music Organization (NEMO), American Federation of Musicians (AFM), Nashville New Music Conference (2NMC), the Music Library Association, Society for American Music, **European Union Film Festival**, Institute for Comparative Studies in Literature, Art and Culture at Carleton University (Ottawa), Intellectual Property and Technology Forum at the Boston College Law School, American Constitution Society at the Boston College Law School, the Intellectual Property & High Technology Society at the Loyola University Law School (New Orleans), Leadership Music's Digital Summit, the American Culture Association, the Popular Culture Association, Society of Composers Inc., **Leadership Nashville**, Music Entertainment Industry Educators Association, Music Theory Midwest, Music Theory Society of New York State, the Guild of Carillonneurs of North America, Rotary International, the Center for Black Music, American Society for Business & Behavioral Sciences, the MasterCard Priceless Edge, the Grammy Foundation's Leonard Bernstein Center for Learning, the Association of College And University Housing Officers – International Information Technology Group, American Society of University Composers, Association of Alabama College Music Administrators, the International Computer Music Conference, Society for Music Theory, the Sonneck Society, the Kentucky Music Educators Association and lectured, performed and taught master classes at more than 50 universities throughout the U.S., Canada and Puerto Rico, including the **Harvard University Law School**, **Yale University Law School's** Information Society Project, **Boston College Law School**, Brooklyn Law School, **Loyola University Law School**, Suffolk University Law School, Boston University Law School, Berklee College Of Music, **New York University**, Eastman School of Music, University of California San Diego, Loyola University, University of Miami, University of California Riverside, University of Cincinnati, Emory University, Vanderbilt University, Bowling Green State University and others.

He has been interviewed by print, radio, television and Internet sources including **The New York Times**, **CNN**, NBC's "The Today Show," **Public Broadcasting System (PBS)**, Rolling Stone Magazine, **BRAVO**, People Magazine, ABC News.com, **USA Today**, The Associated Press, **National Public Radio**, **CNN Radio**, XM Radio, **Canadian Broadcast Corporation (CBC Radio 1)**, The Christian Science Monitor, **PC Magazine**, Money Magazine, **Investor's Business Daily**, Office.com, **USA Today**, M & A (Mergers & Acquisitions), New York Post, **MIT Tech Review**, The Miami Herald, Dallas Morning News, Des Moines Register, The Baltimore Sun, **The Los Angeles Times**, Life Magazine, **Billboard Magazine**, CNNfn.com, CNET's www.news.com, **Salon.com**, Yahoo.com, The Chronicle of Higher Education, Dragonfire, Lycos.com, The World African Network, the World News Network, **The Seattle Post-Intelligencer**, San Diego Tribune, Inside.com, **Readers Digest**, The Ottawa Citizen, The National Post, CNET's Buzz Out Loud Podcast, The Providence Journal, The Industry Standard, The Denver Post, The Raleigh News & Observer, St. Louis Post-Dispatch, KWTN News Oklahoma, The Detroit Free Press, The Pittsburgh Post-Gazette, The Albany Times-Union, Aversion.com, The City Paper, The Tennessean, and others. His music research in popular music, world music, and copyright infringement was profiled in an article which was distributed by the **Associated Press** and the **Scripps Howard News Service** and published in dozens of newspapers throughout the U. S. in April 1995, including **The Washington Times**, **The Atlanta Journal Constitution**, The Minneapolis Star Tribune and The Columbus Post-Dispatch.

He has worked as an **expert witness** and **consultant** in music copyright infringement involving the Dixie Chicks, Woody Guthrie, Jib Jab, director **Steven Spielberg**, producer Mark Burnett, Lauryn Hill & The Fugees, Steve Perry, Keith Urban, Collin Raye, Paula DeAnda, Patty Loveless, Ne-Yo, Akon, Tupac Shakur, the Houston Rockets (NBA), DJ Danger Mouse, Incredible Bongo Band, Sugar Hill Gang, Beatallica, Mariah Carey, Cross Canadian Ragweed, Baby Bash, Avril Lavigne, Toby Keith, The Game, Mystikal, L L Cool J, Martina McBride, Madonna, Hilary Duff, P. Diddy, Sting, Britney Spears, the Backstreet Boys, George Clinton, Bon Jovi, Randy Newman, 2 Live Crew, Tag Team, Duce, 95 South, D. J. Smurf, Public Enemy, Deana Carter, Kenny G, Stephen Stills, LeAnn Rimes, Kenny Chesney, Crosby, Stills, Nash & Young, Bryan White, Tom Petty, Don Schlitz, Dwight Yoakam, Mary J. Blige, MC Eiht, George Jones, George Strait, The Monkees, Luther Vandross, Tracy Lawrence, Roger Miller, Joe Diffie, Brooks & Dunn, Lonnie Mack, Dan Penn, Chris Isaak, Billy Ray Cyrus, Avant, Sandy Linzer, Mila Mason, Robert Nix, En Vogue, Hasbro, the Ford Motor Company, the H. J. Heinz Company, Publix Supermarkets and others.

He has blogged since August 2005 ([www.emichaelharrington.com](http://www.emichaelharrington.com)) and has articles and editorials published in **Popular Music and Society** (Routledge Publishers, 2007) ["Can I Get A (Defense Expert) Witness? The Role of The Expert Witness in a Music Copyright Infringement Matter"], **Women and Music In America Since 1900: An Encyclopedia** (Oryx Press, 2002) [the biography of Sheryl Crow], The College Music Symposium, Ex Tempore, Triad, The Tennessee Musician, The Birmingham Herald, The American Society of University Composers Monograph Series, and The Indiana Theory Review.

Harrington is presently Chair of the **College Music Society's Committee on Music Industry**, and serves on the boards of several organizations including the Nashville Composers Association, the Advisory Editorial Board of Plagiarism, the Advisory Board for the forthcoming film, "Copyright Criminals: This Is A Sampling Sport," the College Music Society's 2007 and 2008 National Conference Committees, and has served as Composition Member and Music Education Member on Board of the Southern Chapter of the College Music Society, the boards of Live Music In America, Music Entertainment Industry Educators Association, and Music Theory Midwest, as well as an expert in an international consortium on copyright issues and the future of the music industry funded by **Brazil's National Counsel of Scientific and Technological Development** and administered through the Federal University of Santa Catarina in Florianopolis, Brazil. He has been a consultant to the **Electronic Frontier Foundation**, and **Columbia University Law School's** Music Plagiarism Project.

Harrington has created and taught eighteen (18) courses at Belmont University including "Film, Television and Video," "Technology, Law & The Future of Entertainment," "The Entertainment Industry In New York," "Legal Issues In The Entertainment Industry," "Music Copyright Infringement from Bach to the Beastie Boys," "World Music," "African American Music," "The Beatles," "The Music Of Africa," "The 1960's," "The Music Of The 1970's," "The History of Rock Music," "The Music Of The Third World," "The Music Of The Caribbean," "The Music Of Nashville," "Music of Social Commentary," "The Music Of Miles Davis," and "The Music Of Motown." He also created and directed the Belmont University New Music Ensemble (1986-2000). Harrington has been one of three finalists in **four (4)** different years for the **Chaney Distinguished Professor Award** at Belmont University.

His work in 2007 will include presentations to the **Yale University Law School**, the Millennium Music Conference, the New England Music Organization (NEMO), the Annual Conference of the College Music Society, the Brevard Conference on Music Entrepreneurship, New York University, the Berklee College of Music, Middle Tennessee State University, Eastern Kentucky University, the Kentucky Music Educators Association, the Guild of Carillonners of North America, the Digital Millennium Copyright Society, the Insider's View, the America Federation of Musicians (AFM), William Paterson University, Explorer Scouts, and other universities, conferences, law schools and civic groups.

His work in 2006 included presentations to the **Harvard University Law School**, the 2006 Future of Music Coalition Policy Summit, the New England Music Organization (NEMO), the Annual Conference of the College Music Society, the Society of Composers Inc., the Brevard Conference on Music Entrepreneurship, New York University, the Berklee College of Music, Leadership Music's Digital

Summit, the Loyola University Law School, the America Federation of Musicians (AFM), William Paterson University, Explorer Scouts, and other universities, conferences, law schools and civic groups.

His work in 2005 included presentations to the 2005 New England Music Organization (NEMO), the 2005 Annual Conference of the College Music Society in Quebec, **New York University**, the University of Miami, the Berklee College of Music, **Brooklyn Law School**, Suffolk University Law School, the Loyola University Law School, William Paterson University, Northeastern University, the University of Alabama Birmingham, the Jack C. Massey Graduate School of Business at Belmont University, Middle Tennessee State University, Eastern Kentucky University, Explorer Scouts, and other universities, conferences, law schools and civic groups.

His work in 2004 included presentations to the Loyola University Law School, Suffolk University Law School, the University of California at Riverside, Northeastern University, the New England Music Organization (NEMO), the Nashville New Music Conference (2NMC), the Music Entertainment Industry Educators Association in New York and New Jersey, the Association of College And University Housing Officers – International Information Technology Group, the Berklee College of Music, the University of Massachusetts at Lowell, the College Music Society in San Francisco, the American Society for Business & Behavioral Sciences in Las Vegas, the Society for Ethnomusicology in Tucson, Arizona, William Paterson University, Delgado Community College in New Orleans, Eastern Kentucky University and other universities, conferences and civic groups.

His work in 2003 included presentations to the Society for American Music in Phoenix, the Boston College Law School, the Suffolk University Law School, the Music Library Association, the New England Music Organization (NEMO), the American Federation of Musicians (AFM), the Nashville New Music Conference (2NMC), the Music Entertainment Industry Educators Association in New Orleans, the University of Miami, American Society for Business & Behavioral Sciences in Las Vegas, Loyola University and Delgado Community College in New Orleans, the Experience Music Project in Seattle, the International Association for the Study of Popular Music in Montreal, Rotary International, Berklee College of Music, the Guild of Carillonneurs of North America, the College Music Society International Conference in Costa Rica and the national meeting of the College Music Society in Miami.

Harrington is listed in Who's Who In America, Who's Who In The South, Who's Who Among America's Teachers, The Directory of American Scholars, and was named Nashville Composer of The Year in 1989 by the Music Teachers National Association.

Harrington has been asked to co-author the first CD-ROM on the music and life of **Stevie Wonder**. Stevie Wonder has personally authorized this CD-ROM project.

Harrington chairs the College Music Society's Music Industry Outreach Task Force, and is on the Board of Directors of the Nashville Composers Association, the Executive Board and Editorial Board of the Music Entertainment Industry Educators Association, the Advisory Board for the forthcoming film, "Copyright Criminals: This Is A Sampling Sport," has twice served on the Board of the College Music Society's Southern Chapter, as Music Composition Member, and Music Education Member, and is the only person to have ever served in both capacities. He has also served on the Board of Music Theory Midwest, the Board of Directors of Live Music In America, Inc., the Editorial Board of the University of Alabama Press and on the Executive Committee of the American Society of University Composers.

On November 26, 2002, Harrington delivered a presentation on his work in music copyright infringement and litigation at the **Berklee College of Music** in Boston

On November 22, 2002, Harrington delivered a presentation entitled, "The International Assault On and From New Technologies: Can Peer-to-Peer (P2P) Survive Law, Copyright, Politics, Technology and the Music Industry?" to the **European Union Film Festival**, and the **Institute for Comparative Studies in Literature, Art and Culture** at Carleton University in Ottawa, Ontario, Canada. Harrington was the only speaker at the workshop from the United States.

On October 8-9, 2002, Harrington delivered lectures on his work in music copyright infringement and litigation at the **Suffolk University Law School** in Boston, and the **University of Massachusetts – Lowell** in Lowell, Massachusetts.

On October 4, 2002, Harrington delivered a presentation entitled, “The Next Big Parody & Fair Use Trial: How The U. S. Supreme Court’s Ruling Might Be Extended” to the 2002 joint meetings of the **Popular Culture Association in the South** and the **American Culture Association** in Charlotte, North Carolina.

On October 3, 2002, Harrington delivered a presentation entitled, “Fair Use and Copyright Abuse in Contemporary Hip Hop & R & B: Why The Business Model Is Broken & How It Should Be Fixed,” to the 2002 joint meetings of the **Popular Culture Association in the South** and the **American Culture Association** in Charlotte, North Carolina.

Harrington was asked to serve on the faculty of **ARIA**, the Academic and Recording Industry Alliance, and lectured on his work in contemporary copyright, ethnomusicology, popular music and music industry matters at the 2002 Meeting of ARIA at the **Berklee College of Music**, June 13-16, 2002. The meeting was sponsored by the **College Music Society**, **ARIA** and **Berklee**. <http://www.cmsaria.org>.

On July 2, 2002, Harrington was interviewed and fielded questions on a live call-in show on **WHYY-FM**, the **National Public Radio** affiliate in **Philadelphia**. Harrington played examples of current music copyright infringement cases in which he serves as an expert, and discussed the U. S. Copyright Act, the DMCA, sampling, the CBDTPA, Napster and file sharing and other issues pertaining to the music industry.

On June 5, 2002, Harrington was a featured participant in a panel entitled, “Recorded Product on the Internet: Vice or Virtue.” The panel is sponsored by and is a part of the **MasterCard Priceless Edge**, in conjunction with the **Grammy Foundation's Leonard Bernstein Center for Learning**. The MasterCard Priceless Edge is a 5-week summer program for students who wish to pursue careers in the entertainment industry. <http://www.pricelessedge.fathom.com/>

Harrington was interviewed on May 10 by WPLN-FM, (Nashville Public Radio) <http://www.wpln.org/news.html>. The interview was about the Nashville jazz/funk/experimental group, Schfvilkus, and the local non-country music scene.

On March 5, Harrington delivered a lecture on his work in music copyright infringement and litigation at the **Brooklyn Law School** in New York.

In January, Harrington was interviewed by Aaron Wherry about a new independent film that featured channelers, Gerald and Linda Polley. The story appeared in the Canadian daily newspaper, **The National Post** (Toronto, Canada) - “You May Say She’s A Dreamer” (January 22, 2002). <http://www.mnstate.edu/advocate/archives/features-30-13-1.html>

Harrington was interviewed by Vaughn Watson about the life, death and music of Beatle George Harrison by **The Providence Journal** - “Yeah, Yeah, Yeah: Beatles Tribute Events...” (January 17, 2002) <http://www.projo.com/cgi-bin/story.pl/music/06875521.htm> and by Charles Passy of **The Palm Beach Post** – “The Quiet Beatle, The Spiritual Seeker” (December 1, 2001) [http://www.gopbi.com/partners/pbpost/epaper/editions/today/news\\_c380f6c823da21fa0082.html](http://www.gopbi.com/partners/pbpost/epaper/editions/today/news_c380f6c823da21fa0082.html)

In November 2001, Harrington delivered a lecture on new developments in intellectual property and copyright infringement in music at the **University of Massachusetts at Lowell**.

Harrington delivered two presentations to the 2001 Annual Meeting of the **College Music Society** in Santa Fe, New Mexico, November 15-18, 2001. The first was entitled, “The Stravinsky/Beastie Boys Paradigm: What We Can Learn from Their Borrowings Of Musical Material, as well as the Inherent Technology, Intellectual Property, Business & Legal Decisions Involved In These Borrowings.” The second was entitled, “Access and Inclusion: Incorporating Popular Music in the Curriculum.”

On October 5, 2001, Harrington delivered a presentation entitled, “Igor Got Game: A Musical And Legal Comparison of Igor Stravinsky & The Beastie Boys” to the 2001 joint meetings of the **Popular Culture Association in the South** and the **American Culture Association** in Jacksonville, Florida.

Harrington was interviewed as an expert on **Napster** by Christina Wood of **PC Magazine** for an article entitled, “Implications: It’s A Free-For-All” (April 4, 2001). (<http://www.zdnet.com/pcmag/stories/reviews/0,6755,2698063,00.html>)

Harrington delivered a special 90-minute address on recent copyright issues to the 2001 Annual Meeting of the **Music Entertainment Industry Education Association** on March 24, 2001 at Loyola University in New Orleans.

On March 28, 2001, Harrington was interviewed as an expert on Napster’s song filtering technologies by Anastasia Ashman of **Internet World** for an article entitled, “RIAA: Napster Uses Bad Filtering Technology.” (<http://www.internetworld.com/news/archive/03292001b.jsp>)

On March 15, 2001, Harrington was interviewed as an expert on popular music and The Beatles by Jeff Gold of **The Associated Press** for an article entitled, “The Band Plays On: Fans flock to 90th Celebration of the Beatles” published in dozens of newspapers nationally on Friday, March 16, and Saturday, March 17, 2001. (<http://www.ap.org/>)

On March 6, 2001, Harrington was interviewed as an expert on popular music and The Beatles by Charles Passy for an article published in **The Palm Beach Post** (Florida).

On March 3, 2001, he was interviewed as an expert on popular music and music marketing by Dena Ross for an article published in **The Washington Square News** (New York City).

In March, Harrington also served as a Classical music consultant for **WNPT-TV**, Nashville Public Television.

On February 27, 2001, Harrington was interviewed as an expert on The Beatles by Laura Ungar for an article published in **The Delaware News Journal**.

On February 19, 2001, he was interviewed as an expert on copyright law by Geoff Edgers for an article entitled, “The Pickup Artist” published in **The Raleigh News & Observer** on Sunday, February 25, 2001. (<http://www.newsobserver.com/sunday/front/Features/Story/313951p-311107c.html>)

On February 13, 2001, Harrington was interviewed as an expert on Napster and copyright law by Andrew Ratner for an article entitled, “Napster Ruling Recalls 1950’s Case of ‘You Pay’” published in **The Baltimore Sun** on February 14, 2001. (<http://www.sunspot.net/business/bal-bz.napster14feb14.story>)

Harrington taught a two-day seminar on Intellectual Property & Copyright Issues at **La Grange College** in LaGrange, GA on February 9-10, 2001.

On December 30, 2000, Harrington was interviewed as an expert on George Harrison, The Beatles and popular music by Michael Richman for an article entitled, “Musician George Harrison,” published in **Investor’s Business Daily** on January 17, 2001.

Harrington was interviewed as an expert on copyright, Napster and the digital transmission of intellectual property for a year 2000 review of copyright issues. The interview appears in the December 27, 2000 **Office.com** article entitled, “Royalty Rules Unclear As Year Ends,” by Sarah Z. Sleeper.

On December 12, 2000 Harrington was interviewed as an expert on the Beatles, popular culture and marketing by Vaughn Watson, of **The Providence Journal**, for a special story about The Beatles’ most recent release, “1.” The interview appeared in the subsequent article on December 18, 2000. (<http://www.projo.com/cgi-bin/story.pl/music/04720981.htm>) Also in December, Harrington served as a

consultant to **Readers Digest** as he was interviewed about The Beatles for an article published in the March 2001 edition of **Readers Digest**.

In November 2000, Harrington was one of four speakers on a panel entitled, "Music & The Digital Media," sponsored by the **International Association for the Study of Popular Music** at Musical Intersections 2000, the joint meetings of 15 professional music societies including the IASPM, CMS, AMS, SMT, SEM, ATMI, MEIEA and others held in Toronto, Canada. Also in Toronto, he delivered a presentation to the 2000 Annual Meeting of the **Society for Ethnomusicology** entitled, "Possessing The Unpossessable: How a Song, a Splash, a Plant and a Patent Could Alter The Definition and Protection of the Third World's Intellectual Properties."

On November 21, 200, he spoke on intellectual property issues as part of **The Visiting Artist Series** at the **Berklee College of Music** in Boston.

On October 28, 2000 Harrington was interviewed as an expert on **Napster**, and the digital transmission of music by Kelly Boyer Sagert, of **Office.com**, for a special story about music online. The interview appeared in the subsequent article on November 1, 2000. (<http://www.office.com/global/0,2724,63-20510,FF.html>)

On October 13, 2000, Harrington was interviewed as an expert on **popular music** and **music marketing on the internet** by Kelly Boyer Sagert for **Office.com**. The interview appeared in the subsequent article, entitled "Older Surfers Flock to Music-Related Web Sites," published in the October 13 edition of the internet journal, **Office.com**. (<http://www.office.com/global/0,,63-20154,FF.html>)

On October 5, 2000, Harrington delivered a presentation entitled, "'The Intersection of Bob Marley, Otis Redding, Puff Daddy, Sting & The Dixie Chicks: Are They Guilty of the Copyright Infringement of Brumley's 'I'll Fly Away?'" - The Viewpoint From The Expert Witness," to the 2000 joint meetings of the **American Culture Association** and the **Popular Culture Association in the South** in Nashville, Tennessee.

On October 9 & 10, he was **guest speaker** in the **Bevier Guest Lecture Series** to the Music Industry Program at **Loyola University** in New Orleans at the invitation of Scott Fredrickson, Director of the Loyola University Entertainment Industry Program. The lecture was co-sponsored by Music & Entertainment Industry Students Association, the **Louisiana Music Commission**, **OffBeat Magazine**, and **WWOZ**. The lecture was reviewed in the Louisiana Music Commission News and Editorials (<http://www.louisianamusic.org/NewsFlashes.html>) (October 10, 2000) and in Offbeat.com <http://www.offbeat.com/ob2010/mojomouth.html> (October 9, 2000).

On August 10, 2000 Harrington was interviewed as an expert on international copyright law, the digital transmission of music and iMesh by Warren Cohen, of **Inside.com**, for a special story about iMesh, an Israeli-based Napster-like service and international copyright infringement.

On August 2, 2000 Harrington was interviewed as an expert on **Napster, the digital transmission of music** and the **Recording Industry Association of America vs. MP3.com lawsuit** by James Paul, of CNN's **CNNfn.com**, for a special story about copyright infringement. The interview appeared in the subsequent article on August 2, 2000. <http://cnnfn.cnn.com/2000/08/02/companies/infringement/>

On July 27, 2000, Harrington was interviewed as an expert on copyright and digital transmission of intellectual property on a live broadcast on **CFRA-AM** in **Ottawa, Ontario (CANADA)**. He was asked about Judge Patel's decision and injunction against **Napster** (July 26, 2000) as well as the **U. S. Copyright Act**, The Audio Home Recording Act, The Digital Millennium Copyright Act and the Sony v. Universal "Betamax" case, and his opinion on Judge Patel's ruling, the future of digital transmission of intellectual property, and peer-to-peer networks.

On July 24, 2000, Harrington was interviewed as an expert on copyright and digital transmission of intellectual property by **The Industry Standard** (<http://www.thestandard.com>) from San Francisco, for a story on the DeCSS trial and the upcoming **Napster** hearing.

On April 28, 2000, Harrington was interviewed as an expert on copyright and digital transmission of intellectual property and quoted, along with MP3.com CEO Michael Robertson, about the **RIAA vs. MP3.com** lawsuit in **CNN's CNNfn.com** story about this lawsuit. (<http://www.cnnfn.com/2000/04/28/technology/mp3/>)

On April 18, 2000, Harrington taught a training session to members of the **Recording Artist Project** at the **Harvard University Law School** in Cambridge, Massachusetts.

In February 2000, Harrington delivered a presentation to the Annual Meetings of the **Society for Ethnomusicology**, the **Society for Music Theory**, and the **American Musicological Society** in New Orleans.

In November 1999, Harrington delivered lectures on copyright infringement in music as part of the **Berklee College of Music's Visiting Artists' Series** at the Berklee College of Music in Boston, and at the **University of Massachusetts at Lowell**.

In October 1999, Harrington delivered a presentation entitled, "The Evolving International Music Copyright Infringement Scene: What Happens When An American Female Country Singer And A West African Male Fula Write The Same Song?" to the 1999 Annual Meeting of the **College Music Society** in Denver, Colorado.

In September 1999, Harrington delivered a presentation entitled, "Recent Copyright Infringement: The Fugees, Puff Daddy, and Sting: The Report from The Expert Witness" to the Annual Meeting of the **International Association for the Study of Popular Music** held at Middle Tennessee State University.

In April 1999, Harrington spoke at the **Harvard University Law School** in Cambridge, Massachusetts.

In February 1999, Harrington spoke at **Grammys In The Schools**, sponsored by the **Grammys Foundation** and the University of Alabama-Birmingham, and delivered a paper entitled, "Garth Brooks, Trisha Yearwood, The Dixie Chicks and Lee Roy Parnell: Why Beethoven and Nashville Are Seeming More Alike" to the 1999 Annual Meeting of the **College Music Society** at the University of Central Florida in Orlando.

In November 1998, Harrington delivered lectures to the **Boston Bar Association**, as well as presentations on copyright infringement in music as part of the **Berklee College of Music's Visiting Artists' Series** at the Berklee College of Music in Boston, and at the **University of Massachusetts at Lowell**.

On October 23, 1998, he delivered a paper entitled, "Cultural Pluralism in The Music of Jayuya: The Commingling of Plena-Punk, Mambo-Metal and Merengue in New Puerto Rican Music" at the 1998 Annual Meeting of the College Music Society in **San Juan, Puerto Rico**.

From July 9-11, 1997, he testified as expert witness for the plaintiff in U.S. District Court in Nashville in the music copyright infringement trial, *Allen Ellis v. Joe Diffie et al.*

Harrington was interviewed in November 1995 as an expert on the Beatles by **National Public Radio** for their national news broadcasts, and by **LIFE Magazine** for their special commemorative issue about the **Beatles**.

Harrington served as consultant and writer with producer Eric Mazer of **VH1** in the creation of a television series about contemporary world music and popular music. The planned series, entitled **origiNATIONS**, demonstrated the influences of world music on the music of the Western hemisphere, as well as the influences of the West on world music.

An avid bicyclist, Harrington has bicycled across the United States on three occasions (with his colleague, concert pianist Robert Marler) most recently 3300 miles from Florence, Oregon to Nashville between July 7 - August 13, 1994.

Dr. E. Michael Harrington

Education:

Doctor of Musical Arts (Composition), The Ohio State University, Columbus, Ohio, 1985  
Master of Music (Theory/Composition), University of Miami, Coral Gables, Florida, 1978  
Bachelor of Music (Theory/Composition, Performance), University of Massachusetts at Lowell, 1976

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