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TIPS FOR SELLING MORE MUSIC ONLINE

You're an artist, composer, performer, you make music: you used TuneCore to distribute your music into iTunes and other stores. Here are some easy ways to get discovered and sell more music.

Cover Popular Songs

Cover versions of songs (your own recorded version) sell well. Known songs have a built-in audience. People looking for "Let It Be" or "America the Beautiful" know what they want. If you cover these songs, you create a way to get discovered and make money. And once someone buys a song of yours, they are more inclined to listen to and buy other songs you have recorded.

Also, naming your song the same name as a more popular song allows it to surface when people search. With one click to listen to a 30-second stream within the digital stores, you can increase your chances of getting heard. However, you do want to be careful as to not make a potential fan angry at you for tricking them into listening.

Record Holiday-Themed Music

Music tied into a holiday sells well. For example, spooky Halloween sound effects or scary theme music (like "Tubular Bells," the theme music used in the movie *The Exorcist*) sells enormously well around Halloween. Christmas music sells really well around the Christmas season. This ties back to cover versions: a cover of "White Christmas" or "Jingle Bell Rock" can fund you through the rest of the year. Don't forget other, perhaps neglected holidays throughout the calendar—there is no doubt the world needs a great Groundhog Day or Columbus Day anthem.

Ensure Searchability

Be sure to name your songs with easily searchable words. Stores like eMusic, iTunes, and AmazonMP3 have millions upon millions of songs in their stores. Most customers use the "search" function to find music, so take advantage of it: put words in your album title, artist/band name, and song titles that will show up when people search. Are you a mariachi band? Put the word "mariachi" in your name. Is your album a collection of nature sounds? Consider words like "forest" and "natural," and so on. This is a

PROTECTING YOURSELF AND YOUR MUSIC

The purpose of this section is to arm you with the knowledge you need to make informed decisions, control your rights, make money, and pursue your passions on your own terms.

Six Exclusive Copyrights That Drive the Entire Music Business

The instant you write or record an original song, be it on a cocktail napkin or singing into your iPhone, you are granted the following six exclusive legal copyrights by the government (in no particular order):

- Reproduction
- Derivatives
- Public Display
- Public Performance
- Distribution
- Digital Transmission

These six rights drive and dictate the rules and money of the entire music business. Written by the U.S. Congress (and government departments of other countries), these rights protect your song, allow you to profit from it, and control how others can use it. (Hey, it is *your* song after all!) These laws protect and empower you—and advance a culture of creativity, which benefits society at large.

Copyright Basics

Before we drill into the six copyrights, it's important to know that there are two categories for every recorded song, indicated by the symbols © and ℙ. The following example illustrates the difference between the two types.

This is Dolly Parton. She wrote the song "I Will Always Love You."

This is Columbia Records. Columbia Records hires Whitney Houston to sing Dolly's song "I Will Always Love You."

This is the recording of Dolly's song "I Will Always Love You" that Columbia Records hired Whitney to sing. The actual recording of Whitney singing Dolly's song is controlled by Columbia Records. This is the ℙ which stands for "phonogram."

TIPS ON MIXING

The following is an excerpt from *Alfred's Teach Yourself Mixing*, available at alfred.com.

Getting Organized

I am an odd bird. Certain areas of my life are so disorganized, it's pathetic; but when I start mixing a project, I have to have all my ducks in a row. So I am going to assume that most people are like me and will benefit from an organized approach to mixing. (But if chaos is your muse, go with what works for you...)

I am going to assume that you are mixing on a DAW (Digital Audio Workstation such as GarageBand or ProTools), but the same principles apply whether you are mixing through a console or a DAW. I am also assuming that you are dealing with audio files only—no MIDI or virtual instruments. It is important to establish an organized and repeatable workflow. The more effort you have to put into physically navigating around your mix, the less energy you'll have to devote to actually mixing the song.

The first thing I always do is to make sure all editing and vocal tuning has been completed before I start mixing. Nothing kills the energy and mixing vibe faster than having to stop and focus on pitch-correcting a vocal or editing a drum track. To me, mixing is a total shift in focus away from the recording/editing/tuning process and into the realm of creatively, making the most out of the song.

I also believe that a "template" approach to mixing rarely serves the song in the best possible way; I always start with a clean slate. You may know that certain presets or settings work well for certain things, but at the very least, you should listen to the song a few times with all your presets, inserts and settings turned off. For the sake of this example, I'll assume that you'll begin with a blank canvas.

To start, create a blank project and import all of your edited and tuned audio files. If your files have names like "audio 1," "audio 2," and so on, take the time now to rename all the audio files to reflect their actual content. Go through and solo each track to make sure the track name