

# MUSIC CONNECTION

NEW LIST:  
Guide to Digital Resources  
& Social Media

The Complete DIY  
Marketing  
Process

Your Social Media:  
Make It **MORE**  
Vital

Norah Jones

+

Mindi Abair

A.J. Croce

Emily James

The Mastelottos

Producer Rob Fraboni

Unsigned Artist Reviews!



NEW TOYS P.10  
WARM AUDIO'S NEW CABLES

Vol. 45 • May 2021 • \$3.95/\$4.95 Canada



0 74470 74944 8 05



# NOT NEW!



## SansAmp GT2 (1993)

Affectionately referred to as the "desert island" pedal, the SansAmp GT2 is unchanged (except for the DC input very early on). Consistently in production since introduced, it enables you to "architecturally" create your own rig in seconds.

## SansAmp Classic (1989)

B. Andrew Barta's unique invention was the catalyst for the whole "going direct" movement over 30 years ago. Since then, SansAmp has evolved into an extensive line of pedals and racks, as well as being the heart of our Fly Rig® Series. Of the pedal formats, the SansAmp Classic is the most sophisticated.

EXCITEMENT  
NEVER GETS  
OLD



## SansAmp Bass Driver DI (1994)

Often unseen, it's hardly a secret that the SansAmp Bass Driver is the secret weapon behind mammoth rigs on arena stages around the globe. It is also widely recognized as a studio staple for virtually every genre, and will make any FOH engineer smile.

## DOES SOMETHING HAVE TO BE "NEW" TO BE EXCITING?

In a world of planned obsolescence and constant upgrades, it's rare an electronic music-related product can survive a lengthy lifespan. Yet these 3, in particular, have done just that. [We have more, such as the MIDI Mouse since 1995, but let's stay focused on SansAmp.]

For over 30 years, SansAmps have been used for every kind of music style from hardcore metal to commercial jingles and with all kinds of instruments, not just guitar and bass. Engineered for both recording and live applications, all SansAmps are 100% analog, multi-dimensional, user-friendly devices that deliver the warm, rich, organic tones of the most desirable mic'd up tube amplifiers on the planet. Is it any wonder SansAmp is regarded as the standard of the industry? Now go check out which one is right for you.

TECH 21

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# A PERFECT MATCH

The WA-67 and new Warm Audio Cables



**WARM**  
AUDIO

[warmaudio.com](http://warmaudio.com)

+ Cable Stock by  
Gotham AG





36

## Norah Jones

The perennially popular songstress has just released 'Til We Meet Again, her first-ever live album, and in our exclusive interview we discuss the specific issues that have to be anticipated and handled when successfully capturing a band's magic as they perform live onstage.

**By Jonathan Widran**

Photos: Diane Russo



## 44 The PreSonus Revelator USB Microphone

## The Complete DIY Marketing Process

**By Bobby Borg**



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## Guide to Digital Resources & Social Media

**Compiled By Denise Coso**

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"Anyone that knows me knows I'm not a big fan of doing press, but when *Music Connection* (the only magazine I still read religiously) asked me to do the cover of their biggest issue of the year, what could I say? I am more than honored."

**- Alex da Kid**  
producer/label owner  
(Imagine Dragons, Rihanna, B.o.B)







**Las Vegas Suite: Nathan Tanouye featuring Clint Holmes**



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featuring vocals created for a Las Vegas Theme Suite*

**Executive Producers: Carolyn Freeman • Ann Parenti • Robert Case**



The music tracks on this album can be heard and purchased at  
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## TONY GAMBLE

Tony Gamble's unique road from successful "hired gun" guitarist for other artists' studio projects and tours, to his dynamic new EP, *Ukulele Flamen-co*, offers a master class in how discovering and cultivating new creative passions can lead to unexpected opportunities.

In 2005, when YouTube was in its infancy, a video of renowned Hawaiian ukulele player Jake Shimabukuro playing "While My Guitar Gentle Weeps" became one of the first viral videos on the site and catapulted the performer to international superstardom. Gamble saw the clip, and it changed his life.

When Gamble's friend from Warner Bros. animation showed him the clip, he said, half-jokingly, "Wouldn't it be weird if I got a uke and became famous for it?" His pal replied, "Dude, if anyone could do it, you could." Having gotten tired of the years-long grind of being a supporting player, Gamble bought a ukulele and quickly became a serious student of the instrument. When he put some early demos on his Myspace page, he scored over 10,000 listens in a few days and quickly earned the attention of industry people.

Gamble also became a sensation in Hawaii, where he appeared on numerous radio and TV outlets (including the local NBC morning show) and signed an endorsement deal with KoAloha Ukulele, a company that specializes in handmade high-end instruments. He calls *Breaking Tradition*, his first uke album released in 2006, a "shred rock-Latin uke project, with distortion, like what Steve Vai would play if he recorded a ukulele album." It earned Gamble a 2007 nomination for Rock Album of the Year from the Na Hoku Hano Awards from the Hawaiian Academy of Recording Arts. The same year, he was nominated for Ukulele Album of the Year by the Hawaiian Music Awards. In 2012, he followed up with another uke album, *Echoes in the Silence*.



When Gamble signed his current deal with Maximo Aguirre Music Publishing (MAMP) in 2018, he hadn't picked up the uke in several years. As part of his contract, he began writing and recording *Another Rainy Day*, a flamenco fusion album featuring him on acoustic guitar. He shot several videos in support of the 2019 release.

"In the meantime, I wanted to start playing the uke again," he says. "I began writing songs on the uke that were along the same lines as those on that album, but didn't tell anyone at MAMP. I knew if they weren't keen on the concept of a flamenco uke album, I wouldn't have done it. I didn't want to be influenced by anyone outside my head. I posted a clip on social media and mentioned I was recording some uke. One of the ladies in the MAMP office who follows me saw it."

A week later, Aguirre called Gamble, told him he heard about what he was doing and said he wanted to hear some of the new music. Loving what he heard, the publisher commissioned Gamble to record and release not only the *Ukulele Flamen-co* EP, but also another album of 10 songs that's on the MAMP publishing site for licensing opportunities.

"Since I started playing," Gamble says, "I've thought of the ukulele as the coolest instrument in the world. Finding this niche for myself, I learned that if you put a capo on the fifth fret of a guitar and then play the top four strings, the tuning becomes that of a uke. It's such an unassuming instrument and it's great to be able to show people its range beyond the Hawaiian standards most people associate it with."

Contact Tony Gamble, Facebook @tonygambleofficial, Instagram @tonygamblemusician



# les fradkin

## Mirror Image

The New EP Featuring  
"Turn to the Movement"



Produced by  
Les Fradkin and  
Loretta Fradkin

Available Now at Amazon.com



## ASSIGNMENTS

### William DeYoung

*Director of Diversity, Inclusion & Belonging*  
Spector Musical Instruments

**Spector Musical Instruments, a Korg USA Inc. company**, announced the hiring of **William DeYoung**. DeYoung, an established luthier, production manager, and multi-instrumentalist, will leverage his expertise in various areas of instrument production to further Spector's goal of delivering heirloom-quality instruments to distributors and retailers nationwide. DeYoung joins the Spector team after six years at Fodera Guitars in Brooklyn, where he served as luthier and production manager. Prior to Fodera, DeYoung worked as a repair technician for several years in Ohio and his native state of Michigan. DeYoung holds a Bachelor of Arts in Music from Adrian College in Adrian, MI. Contact [josh@vittekpr.com](mailto:josh@vittekpr.com) for more.



### Xiarra-Diamond Nimrod

*Vice President of Marketing Strategy*  
Republic Records

**Republic Records** has advanced **Xiarra-Diamond Nimrod** to **Vice President of Marketing Strategy**. Nimrod will continue to architect, implement and oversee marketing, rollout and release strategy for a high-powered roster of Grammy Award-nominated chart-topping talent, including Pop Smoke, Metro Boomin, Ski Mask the Slump God, Jacquees and more. Nimrod launched her career as an intern at Universal Music Group while at Brooklyn College in 2015. She became a full-time assistant to Marleny Reyes before becoming Manager of Digital Strategy and Marketing Strategy in 2020. For more information, contact [sydney.feinburg@umusic.com](mailto:sydney.feinburg@umusic.com).



### Rich Nevens

*VP, Sales and Customer Success*  
Apogee Electronics

**Apogee Electronics** has announced the appointment of **Rich Nevens** as **Vice President of Sales and Customer Success**. In this role, Nevens will join the executive team to lead sales, channel marketing and customer success worldwide. This comes as Apogee prepares for accelerated growth in its audio interface and microphone products. Nevens joins Apogee with 30 years of experience leading worldwide sales and solutions teams at Euphonix, Avid and most recently, VP Sales and Marketing at Focusrite Pro. He brings years of established relationships with U.S. dealers, global distributors, studios and enterprise customers. For more info, contact [marlene@apogeedigital.com](mailto:marlene@apogeedigital.com).



### Alice Young

*Managing Director*  
Future Classic

**Alice Young** has joined independent record label and management company **Future Classic** as **Managing Director**, overseeing business operations including strategy, financial performance, investment and ventures. Young will join the Future Classic team, which has recently driven success for such campaigns as G Flip's "Queen" featuring mxmtoon and Flume's Grammy-nominated "The Difference" featuring Toro Y Moi. Young joins Future Classic from Spotify New York, where she was a Product Marketer for Spotify for Artists. Prior to Spotify, Young was the Senior Marketing Director at artist services company mtheory, leading global marketing campaigns for Zedd, Thirty Seconds to Mars and more. Contact [carla@sacksco.com](mailto:carla@sacksco.com) for more.



### Kristen Johns

*Chief Legal Officer*  
The Mechanical Licensing Collective

**Kristen Johns** has been named **Chief Legal Officer of The Mechanical Licensing Collective (MLC)**. Johns will be responsible for leading strategic legal affairs, as well as managing the statutory blanket licensing process for digital service providers. An experienced intellectual property and technology lawyer, Johns comes to The MLC from Waller Lansden Dortch & Davis, LLP in Nashville, where she was a partner at the firm. During her tenure, she advised clients on IP-related issues, including data security, privacy laws, and emerging technologies. Prior to joining Waller, Johns served as the General Counsel for a technology start-up and in-house Counsel for a healthcare IT company. For more, contact [dave.felipe@themlc.com](mailto:dave.felipe@themlc.com).



### Anthony Martini

*CEO*  
Royalty Exchange

**Royalty Exchange**, the online platform to turn music royalties into an asset, named **Anthony Martini** as its new **CEO**. Martini has a long history of advocating for the financial empowerment of artists, as both an artist manager and indie label exec. Martini began his career as an artist manager, including a senior role at Crush Management, where he discovered and developed rapper Tyga, among other acts. He later joined music licensing platform Jingle Punks, where he played an instrumental role in its sale to Canadian publisher Anthem Entertainment. Most recently, Martini founded the artist-first independent record label, Commission Records, signing acts such as Lil' Dicky and MadeinTYO. For more information, contact [hschwartz@shorefire.com](mailto:hschwartz@shorefire.com).



### Alfred C. Liggins, III

*Board of Directors*  
BMI

**Broadcast Music, Inc. (BMI)** has announced the appointment of **Alfred C. Liggins, III**, CEO of Urban One, Inc. (formerly Radio One) to the **BMI Board of Directors**. Liggins' leadership at Urban One, Inc. led to the company's diversification beyond radio and into TV and digital media, positioning Urban One as the largest Black-owned distributor of urban content in the U.S. After working his way up in the company, Liggins became president in 1989. A decade later, he took the company public, making Radio One a NASDAQ listed company. Liggins is the son and business partner of Catherine L. Hughes, a BMI Board member for 19 years, and in October of this year, will become Honorary Director. Contact [jthomas@bmi.com](mailto:jthomas@bmi.com).



### Craig Robinson

*Board of Directors*  
BMI

**BMI** has announced the appointment of **Craig Robinson**, Executive Vice President and Chief Diversity Officer for NBCUniversal, to the **BMI Board of Directors**. At NBCUniversal, Robinson works to define and build a culture that embraces diversity in its workforce, culture, content and perspectives. Additionally, Robinson leads Comcast's commitment to fight injustice and inequality, and to accelerate company efforts in all areas of diversity, equity and inclusion. Robinson previously served as President of KNBC, the NBC owned station in L.A., where he oversaw all aspects of the television station including news, sales and community relations. Contact [jthomas@bmi.com](mailto:jthomas@bmi.com).





## ► KRK V8 SERIES 4 NEAR-FIELD STUDIO MONITORS

KRK's V Series 4 near-field studio monitors are ideal for audio production applications where accurate reproduction is required. The V8 Series 4, like the V4 Series 4 and V6 Series 4 monitors, have 14 different selectable EQ settings using two separate 7-position rotary switches for the high and low frequency drivers. Not only may you dial the sound to suit your preferences, you can also compensate for your room's acoustics and/or the physical placement of the V Series 4 monitors in the room. These front-ported bass reflex enclosures allow complete flexibility in positioning—even right up against your front wall if you must.

The KRK V8 is the largest two-way monitor in the V Series 4 range, and it features a 1-inch tweeter and 8-inch woofer both made from Kevlar in that distinctive yellow color. There are two Class-D amplifiers with 230-watts (total) with 200-watts for the woofer and 30-watts for the tweeter for up to 118 dB of peak SPL. Frequency response is 35Hz to 19kHz +/- 3dB.

I set up two V8 monitors and connected them using the Neutrik combo (XLR and TRS) connectors to my Cranesong Avocet II monitor controller; they weigh a little over 31-lbs each. I played various mixes I've been working on and I liked that there is an input level attenuation switch that ranges from -3.0 to 0.0dB in seven steps. It is easy to match volume to my other powered monitors that are less sensitive and quieter than the V8s.

I found the V8s to sound very good set just flat—as they come in the box. If I wanted a brighter sound, I could just set to taste—nice to have that ability! They look cool and they came with protective grilles for the drivers to move them from gig to gig! They sell for \$799 MSRP.

[krkmusic.com/Studio-Monitors/V8](http://krkmusic.com/Studio-Monitors/V8)



## ▼ APOGEE SYMPHONY ECS CHANNEL STRIP

The **Symphony ECS Channel Strip** is a native audio plugin that was previously only available in Apogee's Symphony Desktop on-board hardware DSP. Now this complete channel strip runs in just about any DAW with equalization, compression and saturation processing all "dialed-in" by mixing engineer Bob Clearmountain.

ECS is a smooth and clean channel I use as a kind of polish or "touch up" on any individual track in my Pro Tools mixes. Based on vintage 1970's hardware EQs, there is a musical-sounding three-band equalizer with a high-pass filter section that can be routed into the side-chain of the compressor section. It is a thoughtful design that keeps this filter in play even though the EQ section is bypassed.

The EQ section continues with a variable 35Hz to 300Hz low frequency shelf, a 250Hz to 8kHz semi-parametric mid-range section with narrow or broad Q choices, and a 4kHz to 16kHz high frequency shelf. All three bands have variable +/- 15dB of boost/cut.

I thought the compressor section was good and somewhat pre-set in that the attack and release controls are fixed, but were well selected and contribute to its smooth operation. Ratio choices are 3:1, 5:1, and 10:1 and there is a calibrated Threshold control but I could have used a larger, calibrated Gain Reduction meter. The plugin finishes with a Wet/Dry control, Output final level, and Drive. Drive applies saturation in small doses all the way up to distortion.

I used the ECS on a bass guitar track with great results. Wet/Dry allows parallel processing without worry of phase issues. On a softly sung lead vocal that had difficult competing with a busy track, ECS shined with easy going compression and a smooth EQ curve. A small amount of Drive (1.7) lifted the vocal track up in just the right way! Awesome!

The Symphony ECS Channel Strip, now also a Native plugin, sells for \$99 MSRP as a download.

[apogeedigital.com/blog/announcing-symphony-ecs-channel-strip-plugin](http://apogeedigital.com/blog/announcing-symphony-ecs-channel-strip-plugin)



## ► WARM AUDIO'S NEW CABLES

Warm Audio has partnered with Switzerland-based Gotham AG to provide the cable stock for their new Premier and Professional lines of audio cables. These are different cables based on how they are used in the recording studio, live sound applications, or for connecting musical instruments. There are XLR-to-XLR cables that range from 3 to 50-feet, ¼-inch TRS-to-TRS balanced cables from 3 to 20-feet, XLR-to-TRS balanced adapter cables in 3 and 6-foot lengths, and heavy-duty 3 or 6-foot speaker interconnect cables made using the 1/4-inch instrument/guitar cables that come in both the Pro and Premier lines ranging in lengths from 0.5-feet to 25-feet, and you have a choice between right angle and straight 1/4-inch plugs.

The Premier cables have connectors with gold-plated pins; a tough braided outer cover material, and four conductors for using the "star-quad" technique that offers superior magnetic field noise rejection for any balanced line. Noise rejection is essential for conveying sensitive, low level signals from microphones.

I liked that the soldered connections inside all the connectors are further protected with heat-shrink tubing that forestalls any possible corrosion. The connectors look similar to a Neutrik and have screw-on strain reliefs that compresses around the end of the cable in the XLRs and, for the ¼-inch TRS and TS connectors, it's crimped solidly in place.

I received two 20-ft Premier XLR cables and found the braided outer cover made them roll up easier into coils and the added stiffness makes them lay flat on the floor too. They work well in my studio just like any of the more expensive professionally made cables I already own or cables I had made myself using regular L-4E6S Star Quad Canare stock.

I tried a 10-ft Professional instrument cable and found it flexible and very quiet even when plugged into my guitar amp running a high gain set up. I found no high frequency loss difference between it and my 3-ft test cable fitted with Neutrik connectors.

These excellent cables come with lifetime warranties. Professional cables MAP prices range from \$19.99 MAP for a 3-ft XLR cable to \$71.99 for a 50-ft cable while Premier cables range in MAP price from \$39.99 for a 3-ft XLR to \$112.99 for a 50-ft XLR cable.

[warmaudio.com/cables](http://warmaudio.com/cables)





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## ◀ KALI AUDIO IN-5 THREE-WAY ACTIVE STUDIO MONITORS

**Kali Audio has the IN-5**, a three-way studio monitor measuring only 15.1 H X 8.2 W X 11.2 D-inches that features a 5-inch woofer, and a 4-inch midrange with a 1-inch tweeter driver coaxially mounted. The IN-5 adds to the IN-8 in their “Independence” line of monitors; they both now use the same 4-inch concentric mid-range/tweeter driver that emanates sound as a single “point source.” This allows the IN-5 to be oriented either vertically or horizontally, such as on top of a console bridge. Halleluiah for home/project studio workers in small and tight spaces!

The IN-5 is powered by three Class-D amps for a total of 160-watts—an increase in power over the IN-8. Furthermore, self-noise of these amplifiers is reduced by 12dB; you will never hear any hiss or hum. Other changes: improved DSP, smoother high frequencies, new materials provide greater reliability for the woofer and mid-range.

I have used Kali monitors since the first LP-6 two-way monitor and I wanted to try the IN-5s in both vertical and horizontal configurations. My room is acoustically treated and my original Kali IN-8s are set up vertically. With the IN-5s in the same location and the dipswitches set in the same way—all down, I can hear better imaging compared to my older IN-8s but of course I don’t get the same amount of sub bass as I get from the IN-8s.

I then setup the IN-5s horizontally on my monitor shelf with the mid-range/tweeter on the outside and dipswitches 1, 2, and 3 in the “on” position. I liked the increase stereo width despite being physically the same distance a part as before. This is an excellent option and now with the IN-5, as two coherent point sources, I don’t get that “swishing or phasing” sound as I’ve heard before when moving my head from side-to-side between pairs of other monitors.

I think Kali Audio has done it again with these smaller size IN-5s! They are about 2/3rd the size of the IN-8s and look just as awesome. The IN-5s weigh in at just 19-lbs, are somewhat portable, and sell for \$349 MSRP.

[kaliaudio.com/independence](http://kaliaudio.com/independence)

## ▶ DAN ALEXANDER AUDIO: A VINTAGE ODYSSEY

**Author Dan Alexander has compiled** a fascinating book that is part autobiography, part audio manufacturer history and a complete reference guide to rare and vintage audio equipment—my favorite part!

Reading through this handsome book, I learned how Alexander started his career and travels all over the world in search of fine studio microphones, classic recording consoles and coveted outboard gear. With few exceptions, this equipment has been developed and used in recording studios since the end of WWII.

I liked that Alexander writes stories that reflect his love and respect for most of the people he met in his travels and the admiration for the classic gear he has discovered and purchased all over the world.

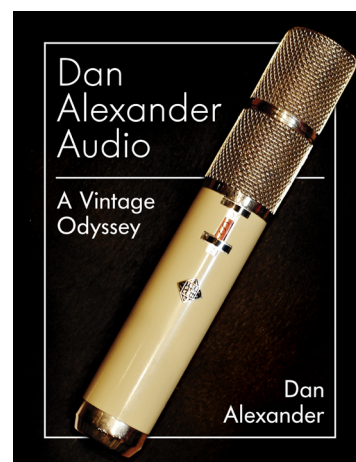
This book details the histories of 24 companies by way of some 80 interesting and anecdotal stories that highlight personalities, and the circumstances surrounding those company’s beginnings and their products. Detailed information and insights about firms such as Fairchild, Pye, Calrec, and Helios are all in there. There are over 400 previously unpublished pictures and sales brochures that reminded me of how different those times were in recording studios as compared to today.

As a reference guide, there is a compendium of lists featuring all Telefunken microphones built between 1928 and 1980; a complete list of Trident A and B range audio consoles; and a 7,500 list of vintage equipment sold between 1979 and 2000 including serial numbers, and (sometimes its selling price and buyer! In over 40 pages of Neve products, you’ll learn the differences between a Neve 1073, 1066, 1066A, or 1082 channel modules.

With information from personal sales binders not usually made public, and with forwards written by Sylvia Massy, Shelly Yakus and others, this is an amazing history that is bound to start the conversations all over the world amongst many audio enthusiasts about the provenance of certain pieces of classic gear and vintage consoles still in use today!

A great book to have on hand to settle vintage gear questions! Dan has a blog at: [danalexanderaudio.com](http://danalexanderaudio.com).

[amazon.com/Dan-Alexander-Audio-Vintage-Odyssey/dp/1538142015](http://amazon.com/Dan-Alexander-Audio-Vintage-Odyssey/dp/1538142015)



## ▶ RARE SIGNALS’ TRANSATLANTIC PLATE REVERB

**Rare Signals’ Transatlantic Plate Reverb** plugin uses impulse responses from two different reverb plates to emulate the bright, present sound of a traditional plate reverb unit. There is a switch on the GUI to select either “US,” an American-made “The Plate” or switch to “EU” and get a vintage EMT 140ST plate formerly located at Bearsville Studio in Woodstock, NY. Both these plates were serviced and optimized and exceed the original units’ specifications.

I like both of these plates for all the same reasons that I would reserve certain “magical” EMT plates when working at studios in Hollywood and elsewhere. There are two magical plate reverbs sampled in Rare Signals’ Transatlantic Plate Reverb!

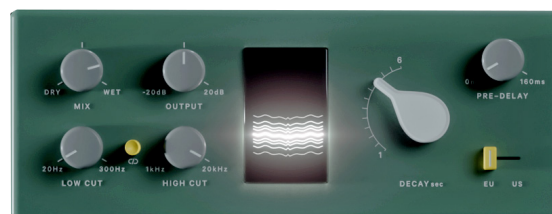
In the center of the GUI is a memorizing, artistic display that shows wavy, fluid shapes depending on the source you’re sending to it. For a calypso piano part in a TV music mix, I went with the US plate, the brighter of the two set short around the 1.5-second on the Decay control. This worked well to add a treble splash to the piano’s sound not possible with just EQ.

The brightness of either plate can be adjusted using the onboard Low Cut and High Cut controls to carve and contour the reverb anyway you like to fit your use. The Link button inversely links the low and high cut filters and controls—awesome feature.

Of the two, the EU plate is my favorite; its reverb seems to “melt” into and fill in the background with a smooth transparent lushness! It is not subtle but it also doesn’t scream REVERB either! I liked it for vocals over the US plate for that reason. I asked a couple of producer/engineers to try out Transatlantic Plate Reverb using their more modern and powerful Mac computers. The crew of testers was unanimous loving the warmth, lushness and depth of the EU plate. We have all agreed that we will definitely be using both plates in the Transatlantic Reverb in every mix from now on.

Rare Signals’ Transatlantic Plate Reverb sells for \$149 MSRP download. There is a free 7-day trial version at the web site.

[raresignals.com](http://raresignals.com)



**BARRY RUDOLPH** is a recording engineer/mixer who has worked on over 30 gold and platinum records. He has recorded and/or mixed Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and more. Barry has his own futuristic music mixing facility in North Hollywood called Tones 4 \$ Studios. He is a lifetime Grammy-voting member of NARAS and a contributing editor for *Mix Magazine*. [barryrudolph.com](http://barryrudolph.com)



# Music - Theatre - Voice Over Artist

Costume Design: Lady J - Peace Gallery



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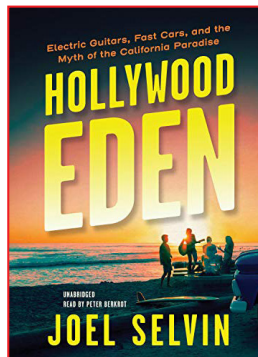
## BOOK STORE

### Hollywood Eden

By Joel Selvin

(hardcover) \$28.00

Selvin captures the early '60s Los Angeles pop-music scene, its highs and lows, its hits and misses, its epics and obscurities, expertly weaving together the story threads of its now



legendary players (Jan & Dean, Beach Boys, Phil Spector, Nancy Sinatra, Lou Adler, Terry Melcher, Kim Fowley) and the result is a vivid, fascinating tapestry of a uniquely Californian era of music that rocked the planet.

### DJ Method

By DJ Bizzon (paperback) \$12.99

A thorough, illustrated and easy-to-follow primer for the beginning DJ, this handbook includes everything from setup to scratching techniques to special equipment to building a DJ set list. Plenty of photos to help you figure things out. The book comes with a video lessons component accessible via the publisher's website.



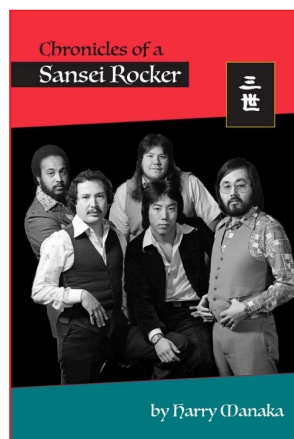
### Chronicles of a Sansei Rocker

By Harry Manaka

(paperback) \$20.00

If you think you know all there is to know about L.A.'s music history, you need to check this book out. Authored by a Sansei musician (a person born in the U.S. or Canada whose grandparents were immigrants from Japan), Harry Manaka was a member of Somethin' Else, one of the premier bands of the vibrant

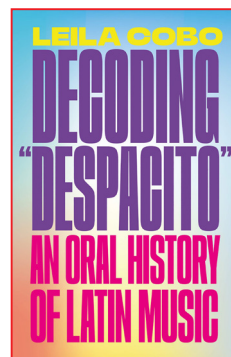
Sansei Dance Party era, and his book is a labor of love that gives you his insider's backstage view of the acts and events that this Sansei generation (roughly born between 1943-1960) were fortunate to enjoy.



### Decoding "Despacito"—An Oral History of Latin Music

(paperback) \$14.95

From the salsa of the streets of New York City, to Puerto Rican reggaeton and bilingual chart-toppers, this is an oral history treasure trove of anecdotes and insights (like, for example, Robbie Draco Rosa's revelation that "Livin' La



Vida Loca" was inspired by The Doors) from a Who's Who of Latin artists, execs, observers, and players. A whole pageant of artists is covered, from José Feliciano to Bad Bunny, Santana to Shakira, and from Ricky Martin to Rosalía, Luis Fonsi, J Balvin and more.

### Gender In Music Production

Edited by Russ Hepworth-Sawyer, Liesl King and Mark Marrington

(paperback) \$48.91

The field of music production has for many years been regarded as male-dominated. Despite growing acknowledgement of this fact, and some evidence of diversification, it is clear that gender representation on the whole remains quite unbalanced. *Gender in Music Production* brings together industry leaders, practitioners, and academics to present and analyze the situation of gender within the wider context of music production as well as to propose potential directions for the future of the field.



### It's About Time—Jeff Porcaro, the Man and His Music

By Robyn Flans (hardcover) \$16.66

One of the most recorded drummers in history, Porcaro became a music superstar held in equal esteem by fans and music pros alike. A founding member of Toto, Porcaro also



recorded and toured with a list of artists that reads like an encyclopedia of popular music in the late twentieth century. Author Flans provides insight into the late drummer's career, gleaned from a long friendship they shared.



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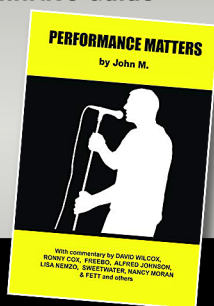
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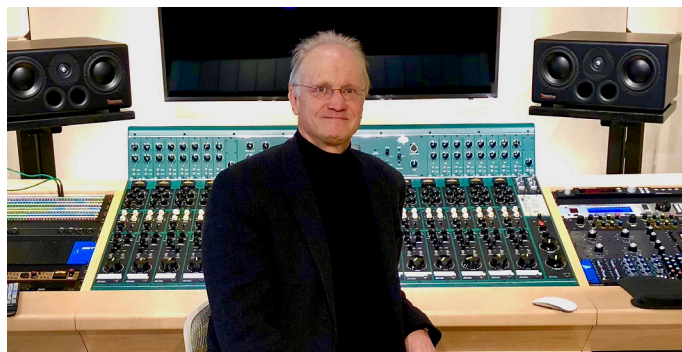
— JONATHAN WIDRAN

## **CARL TATZ - STUDIO DESIGN ON ANOTHER LEVEL**

[carltatzdesign.com](http://carltatzdesign.com)

[phantomfocus.com](http://phantomfocus.com)

**State of the Art Studio Design:** Like all studio designers, Carl Tatz, principal of Carl Tatz Design® LLC, addresses the many facets of acoustics in designing studios, and especially mix rooms for his clients. These can include sound isolation, room dimensions, bass control, live vs. dead, vs. neutral ambiance, traffic flow, decor/vibe and ergonomics. But then, Tatz takes it up a notch with his TEC Award-winning PhantomFocus MixRoom™ technology, an approach that embraces the gestalt of the monitor/room relationship. "The relationship between the monitoring system and the room cannot be separated from the room's overall performance, and our designs reflect that," says Tatz. "In fact," Tatz continues, "I would probably not be designing studios if it were not for what we are able to achieve with the PhantomFocus™ System—it makes that dramatic a difference and it's where my passion lies." His PhantomFocus Monitor System, explained in detail at [phantomfocus.com](http://phantomfocus.com), is an on-site two-day installation by the CTD team of engineers that renders what many professionals consider to be the pinnacle of monitoring,



as evidenced by a large and growing list of client testimonials. Those clients include many high-profile artists, engineers and producers as well as educational facilities, iconic venues such as The Grand Ole Opry, The Ryman Auditorium and WWE and those just starting out in the pro audio world. "One of the great things about the PhantomFocus System is that it can also be very successful in existing control rooms, and even bedrooms once certain criteria are met to make sure they are PhantomFocus-ready," Tatz points out.

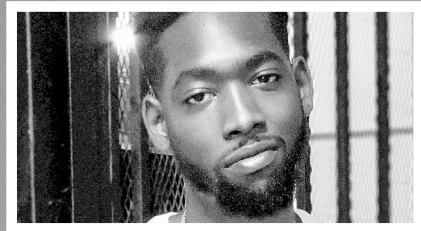
**Services and PhantomFocus™:** Carl Tatz Design (CTD) offers acoustic design for recording studios and home screening rooms, recording studios, monitoring systems, discrete 5.1 listening rooms, room analysis and tuning and sound isolation, in addition to designing and creating Tatz's trademark PhantomFocus™ ATMOS MasteringSuites™. His PhantomFocus™ System and related PFM Precision Monitoring Instruments are revolutionizing control rooms across the country. These products render unprecedented performance and imaging with full frequency accuracy using any brand of monitors, including the PhantomFocus™ PFM 1000 Monitors—creating equally vibrant results in bedroom studios and million-dollar facilities alike. The system is the custom turnkey tuning protocol for professional studio monitor optimization for those demanding high-level monitoring accuracy and performance. Hardware includes dual PFM ICE Cube-12 Subwoofers modules, the PhantomFocus™ Processor, PhantomFocus™ monitor stands, the PhantomFocus™ eChair ensemble, and the PFM Monitors if selected.

**MixRoom Mentor:** Tatz's website features his new three-episode blog series called MixRoom Mentor, geared towards engineers, producers and studio owners. He explains the philosophies and protocols of the PhantomFocus™ System while sharing valuable information and tools that anyone can put to use in their own mix room. In addition to proprietary recommendations from the pages of the PhantomFocus™ protocols playbook, Tatz shares field-tested and proven techniques and observations unavailable anywhere else.

Contact Carl Tatz Design, 615-400-5479



# Who reads Music Connection?



## THE INDIE ARTIST

"Music Connection has been a reliable home to get absolute honest and reliable feed back on my reviews! I felt like they really gave my songs a chance and gave helpful feedback to assist in elevating my game as a recording artist and entertainer."

— **Chevy Chase**



## THE EDUCATOR

"Music Connection magazine is my barometer for staying on top of industry trends. My students receive invaluable feedback through the New Music Critiques and Reviews. Also, the national Directories are a great resource. The latest issue of Music Connection magazine has a permanent home in my teaching studio!"

— **Chris Sampson**, Vice Dean for Contemporary Music, USC Thornton School of Music



## THE MUSIC CONSULTANT

"Music Connection is on another level! They quickly and accurately promoted my composition competition, which led to a number of submissions. As the owner of a music consulting business that helps musicians compose their careers, this type of service is essential when I want to send out content that benefits artists."

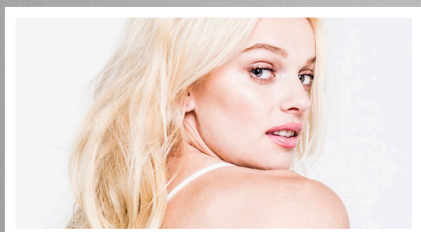
— **Jessica Muñoz-Collado**, Founder/CEO - Nizco Music



## THE STUDIO OWNER

"I find valuable information in every issue. I constantly refer engineers seeking employment to the annual Recording Studio issue, which has the most complete and comprehensive list of U.S. studios that you will find anywhere. And when I am asked for advice by a kid just starting out, I always tell them 'Well the first thing you should do is check out Music Connection.'"

— **Kathleen Wirt**, Owner, 4th Street Recording



## THE INDIE ARTIST

Music Connection consistently serves up some of the most helpful music articles online, and has helped me find several songwriting opportunities that I wouldn't have known about otherwise. Regardless the stage of your career, Music Connection is an amazing resource."

— **Aprilann**



## THE GRAMMY WINNER

"Music Connection is consistently the best source for how to make records and sustain a career in music."

— **Greg Wells**, producer, songwriter-musician (Katy Perry, Panic!, Adele)

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## STUDIO MIX



### ▲ Sumo Cyco's Initiation

Alt-metal group Sumo Cyco have released a new full-length, *Initiation*, via Napalm Records. The album runs the gamut of heavy metal grooves, pop hooks, electronica and punk, with plenty of punch from drums to riffs to commanding vocals. Singer Skye "Sever" Sweetnam got an early start as a child pop star and cartoon voice actor, with touring credits that include Britney Spears. She is now dubbed the "Gwen Stefani of Metal."



### ▲ Dark Side of Light

Producer Grant Conway, one half of the indie/alternative duo, Dark Side of Light, is a seasoned producer, engineer and music editor, pictured above working on DSOL's upcoming EP due out in June. Conway is a previous member of Silver Jet and has toured with Cheap Trick and Dogstar.



### ▲ Child of the State, Ayron Jones

Singer-guitarist Ayron Jones is a genre-blending songwriter from Seattle, and the music of the city's greats are alive in his music. On top of sharing a stage with Run DMC, Guns N' Roses, Public Enemy and Jeff Beck, Jones has had a great festival run at SXSW, Sasquatch and will be playing Sacramento's Aftershock in October. Pictured (l-r): Scott Stevens, Ayron Jones and Marti Frederiksen after the "Mercy Session" at Sienna Studios in Nashville, recording the upcoming *Child of the State*, out May 21.



### ▲ Pirates in America

Pirate self-service, 24/7 studios have become the model in the U.K., offering keyless access to shared equipment and facilities. With a rise in popularity among musicians during the pandemic, Pirate has expanded its services, opening new locations in Queens and Brooklyn, NY, and multiple studios in L.A. With rates starting at \$10 per hour, Pirate Studios include recording, rehearsal, DJ and podcast/interview rooms, and livestream capabilities.

## Producer Playback

"We do [a record] when there's a compelling story or an interesting reason to do it. I fill in missing pages of an artist's career."

— Cheryl Pawelski (*Legacy Collections of Hank Williams, The Band, Emitt Rhodes*)

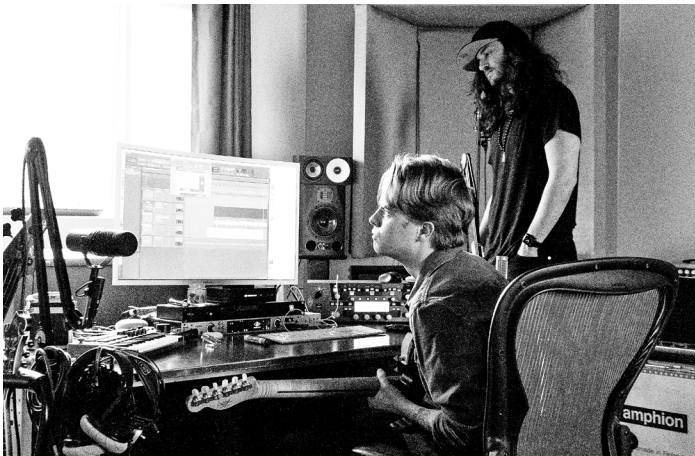






### ▲ Carlos Niño: The Communicator

Carlos Niño refers to himself as a “Communicator.” Originally a nature sound field recorder, then a DJ at KPFK and a beat-maker, Niño has recently (within the last decade) been releasing music on his own, with eclectic influences, textures and voices—he is truly in his own lane as an artist. Hailing from Los Angeles’ San Fernando Valley, Niño’s latest project is *More Energy Fields*, choc-full of a unique assortment of bells, chimes, cymbals, gongs, keyboards, shakers, shells and more, is out now digitally, and out physically June 25.



### ▲ ChrisLee is no Flight Risk

Pop artist ChrisLee records his new single “Flight Risk” with help from co-writer and producer, Devin Kennedy. “‘Flight Risk’ was written at the height of the pandemic when I truly didn’t know what was going to come next,” he explains. ChrisLee recently appeared on Season 2 of NBC’s *Songland*, where he wrote the winning Boyz II Men song “Love Struck.” He also wrote the breakout hit song “Don’t Need Love” by 220 Kid and Gracey, which landed in the Top 10 on the U.K. music charts and is nominated for Best British Single at the BRITs.



### ▲ SHAED on the High Dive

Multi-Platinum D.C. trio SHAED has released their anticipated debut album, *High Dive*, via Photo Finish Records. The group has partnered with mental health organization Teen Line and will be donating a portion of proceeds from album sales to the nonprofit. The trio—made up of Chelsea Lee, her husband Spencer Ernst and his twin brother Max Ernst—finished recording during lockdown at their home studio in Northern Virginia.

# MIC LOCKER PLUG-IN

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GAUGE PRECISION INSTRUMENTS

The image shows a digital interface for the 'MIC LOCKER PLUG-IN' by Gauge Precision Instruments. The interface features a vintage-style VU meter on the left, a row of seven toggle switches labeled M49, U87, U67, U47, 47FET, C12, 414, and C800, and a central slider control with 'MIN', 'NORM', and 'MAX' positions. A vintage microphone icon is on the right. The Gauge logo is in the top left, and the website 'GAUGE-USA.COM' is in the top right.



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"Since I've been mixing, which has been a few years, the best and only connection for me has been *Music Connection*. Cover to cover they always bring value to my music and my mind."

**-Chris Lord-Alge**

## PRODUCER CROSSTALK

— ROB PUTNAM



**ROB FRABONI**

**P**roducer and engineer Rob Fraboni fell in love with music during Sunday dinners as a child with his large extended family in Southern California. He got his first drum kit when he was eleven and at fifteen hitchhiked to Hollywood where he finagled his way into a chair beside Phil Spector. He's since worked with The Rolling Stones, The Beach Boys and John Lennon among other legendary artists. He also designed and built Bob Dylan and The Band's famed studio Shangri-La, which is now owned and operated by Rick Rubin.

Earlier this year, Fraboni bought a studio in Hudson NY, opened originally in 2008 as Waterfront Studios, which he aims to relaunch in June. "We've got a custom wraparound Tree Audio console coming," he explains. "The thing that's great about [the studio] is that the acoustics are incredible so we won't change those at all. I'll use this amazing wire made by Requisite Audio Engineering. It'll be a top-notch signal chain. The big room upstairs is a church and downstairs there will be a mastering space, a post-production suite and the control room with a smaller attached studio."

The first time he worked with The Rolling Stones was on 1973's *Goats Head Soup*. "Of course you're always kind of nervous [when you work with a band like that]," he admits. "There's an excitement that comes from doing these things. But I'd already done 'Sail On, Sailor' with The Beach Boys and 'You Are So Beautiful' with Joe Cocker so I had those under my belt. It's fascinating to meet and work with these artists, but you've got to deal with them on their own level."

Among his crowning achievements and biggest challenges was the 18-month-long job as producer of *The Last Waltz* soundtrack, the 1978 concert film of what was billed as The Band's farewell performance. "What I did on *The Last Waltz* wouldn't make any difference now, with Pro Tools and all of the ways you can do things," Fraboni observes. "This was all done in the analog world and it took some seriously creative thinking. I'd done things no one had tried before. There are tons of edits in that movie. I said to Robbie [Robertson] and [Martin] Scorsese that 'You can't play songs full length in a concert documentary. It'll put people to sleep. We'll have to cut a third from each.'"

"I split the 21 tracks into five mag-stripes," he continues. "There were two six-tracks, one four, a three and a two so I could cut the elements in various places. Every edit in the film overlapped and it got to where I couldn't even remember where any of them were. You can do that in Pro Tools, but you couldn't on a piece of tape [back then]. We did this in five different studios at once, seven days a week."

These days, he's hard at work perfecting RealFeel, a software tool he's refined over the past 25 years, which he uses in his pre-mastering process. As he explains, "It makes digital feel like analog."

Contact Joe Viglione, Varulven Records, [joeviglione@yahoo.com](mailto:joeviglione@yahoo.com); [robfraboni.com](http://robfraboni.com)

### THE 3 MOST IMPORTANT ... lessons he's learned as a producer and engineer are:

- Learn how to listen. The tendency in the beginning is to jump in and do something but your job is to observe, witness and size things up. That's something you acquire with time.
- Feel is more important than perfection. That's why the crack in Joe Cocker's voice is there at the end of "You Are So Beautiful." I threatened to quit that record if the producer refused to leave it in.
- Flaws are the most attractive or sentimental part of a record. Keith [Richards] used to say "I just play until I make the right mistakes."





## Why struggle to find the right word when you can have all the possibilities in an instant?

It's a magical moment when a song is born. Having a great melody is essential, but what you say and how you say it can be the difference between a good song and a great song.

While a computer program cannot compete with the mind and heart of a songwriter, the mind cannot compete with the word choices and rhymes that MasterWriter will give you in an instant.

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## Kris Ahrend

CEO, The Mechanical Licensing Collective

**Years with Company:** 1

**Address:** 4322 Harding Pike, Suite 417, PMB #77, Nashville, TN

**Web:** themlc.com

**E-mail:** marketinginfo@themlc.com

**Clients:** Self-administered Songwriters, Composers, Lyricists, Music Publishers, Administrators, CMOs

### BACKGROUND

As one piece of 2018's Music Modernization Act, The Mechanical Licensing Collective was built to distribute mechanical royalties generated via streaming and download services to songwriters, publishers, lyricists and composers. Previously an in-house attorney for Sony, Kris Ahrend became the non-profit's CEO last year. This January, The MLC began making distributions under the newly established blanket license agreement.

### The Path to MLC

My first passion was for the performance part of music. As I got older, I began to understand what it means to make a living on the creative side of the business. I realized I didn't have the talent to do that and also how challenging it was.

So I started to think about other career paths and there were things that made becoming a lawyer attractive. What appealed to me was the idea that lawyers serve as advocates for others. I worked for a couple of judges and then at a law firm in New York City, where I represented large companies. It was very rewarding, but I realized that wasn't where I wanted to spend my career. That's when I started to connect the dots. Was there a way for me to connect this legal career back to the creative part of who I am?

### Supporting Creators

There are folks who are creators and then there are folks who work to support creators. The promises we make on the support side are, one, to cultivate their creativity and bring it to market. The second thing is—we will pay them, that business part which assures that creators can keep making a living from creating. I found myself drawn to that second promise. Warner Music made the decision to move a number of teams to Nashville and set up a company that would manage 15 teams providing a host of services related to that second promise. Building that company was a test run for me, because that's essentially what The MLC is.

### Continually Building

We're building the first pieces. Once we get those pieces in place, we can make things better and build the next. For example, we established the database through our vendor relationship with HFA [Harry Fox Agency]. Then we built a member portal that our users will be able to use to see their data, make changes and submit new works. As we move into [2021], we'll build the royalties part of the portal, so when we start paying people they'll be able to see their royalty statements and other information. There isn't one moment where everything gets turned on. It's a series of milestones.



*"The single most important thing we can do to minimize unmatched activity is to ensure that our members have the ability to see their data and make sure it's accurate."*

### Customer Support

We hired a very talented executive [Lindsey Major], who worked for Lyft and SmileDirectClub. She had experience building and running support teams at those companies. She led an effort to build a robust support team for us. Between her team of core folks and the 10 associates we hired in the spring, we've got 16 people addressing any questions. Our support team is available 12 hours a day, five days a week and then eight hours a day on Saturday.

### Unmatched Royalties

The law provides [digital service providers] with the option of passing over all their historic unmatched activity to The MLC by Feb. 15. If they provide the data, we assume responsibility for matching that unmatched activity and then paying the proper rights holders. That's a choice. They don't have to do it, though we're certainly hopeful they will.

Going forward, it's likely inevitable that there will be some activity we can't match. The single most important thing we can do to minimize unmatched activity is to ensure that our members have the ability to see their data and make sure it's accurate.

We have to make the ownership data we compile available publicly for free. Anyone can go to our website and look up data about a musical work. We also have to make our data available in a bulk feed at a nominal cost.

### Improving Data

We launched the Data Quality Initiative earlier in the spring. It essentially gives people a way to compare their musical works data with the data that we have. If they deliver that data to us, we run that comparison and send them a report that shows the discrepancies between the two sets. If you manage a catalog with 10,000

works, maybe there are only 50 that have discrepancies; the report only shows discrepancies for those works. That helps people hone in on potential issues.

### The Power of Webinars

Outreach and education is, in many ways, the overarching objective of The MLC. There is an ongoing flow of new creators we need to reach so they understand what they need to do to collect their share of mechanical royalties. We have held dozens of webinars, reaching more than 10,000 people. We allot significant time for questions. We'll say 40 minutes presentation, 20 minutes questions and then often we stay an extra 30 minutes. That has been incredibly effective.

### Reaching Students

We knew that one way to reach young creators was through music business programs. We have a Head of Educational Partnerships, Serona Elton, who is a professor at the University of Miami. She is leading our efforts to connect with music educators to get them information about The MLC that they can share with their students. A couple weeks ago, we launched our educators tool kit, which includes PowerPoint slides, lecture notes, a video, sample test questions, in-class exercises, all the things a professor would need for their curriculum.

One idea is an ambassador program where students and faculty would learn about The MLC and then we would designate them ambassadors. We've also talked about how students could help local creators through the membership process.

### Registering Songs

There are 10 questions you need to answer to register a work. Most of [the answers to those] questions you probably know already. What's your name? What's the name of the song? Who are your co-writers? You may not know what your splits are, but you're the best person to figure that out. So that's fairly straightforward.

The three, key data points are alphanumeric IDs. The ISWC (International Standard Musical Work Code) is the unique identifier for songs. The ISRC (International Standard Recording Code) is the unique identifier for sound recordings. And the IPI (Interested Party Information) number can be assigned to a songwriter or publishing entity. Each helps identify an individual work, sound recording or writer or publisher.

### Doing Your Part

In order to do our job effectively, the data we maintain has to be as accurate as possible. If you're a songwriter or publisher, the best thing you can do is engage with us and make sure your data is accurate. Our success will be dependent upon the efforts of our members. We don't know whether a member's data is right or not. We can create a database that will be used to process all activity and make it as easy as possible for members to check and improve, but ultimately they're the source of truth. And we want them to be that source of truth. That's what makes the MMA and The MLC so empowering for publishers and creators—they are defining the data that we use to pay them. And if defined accurately, they will be paid properly.



## OPPS

**Warner Music Group wants an Assistant, Production Music.** The music group is seeking a highly motivated assistant to support two executives across Business Development & Operations and Sub-Publishing & Catalog Relations. This role, they say, will have direct access to high level discussions and meetings across various sections of the business and help drive strategy forward. It's a wonderful opportunity to get your foot in the door. Apply at [EntertainmentCareers.net](http://EntertainmentCareers.net).

**Vydia is looking for a Product Manager, Label and Artist Services—Hip-Hop, Rap, R&B and Reggae.** The successful candidate will be responsible for the creative planning, tactical execution, diligent monitoring, and executive reporting of content release campaigns for labels and artists leveraging the Vydia Platform. They will need a deep understanding of the music industry with a proven track record of creating successful content campaigns. Apply at [Glassdoor](http://Glassdoor).

**Ingrooves Music Group needs a Label Development Manager.** The successful candidate will report directly to the SVP and will focus on the development of key U.S.-based record labels. This position, they say, will manage the day-to-day activities for distributed labels, working alongside label partners to develop artists and promote distributed music and video content. Apply at [ShowbizJobs](http://ShowbizJobs).

*For More Career Opportunities, check out [musicconnection.com](http://musicconnection.com) daily. And sign up for MC's Weekly Bulletin newsletter.*

## LABELS•RELEASES SIGNINGS

**Singer, songwriter and producer Tiberius B has signed to Mark Ronson's Zelig Records.** They spent a chunk of the pandemic in Wales taking care of their grandmother, but as debut EP will be released in the coming months on Zelig (also home to King Princess). A single, "No Smoke," has been released to coincide. "When I was a kid my dad told me that a bike represented freedom," they say of the track in a press release. "He was a passionate cyclist, and I grew a similar affinity to cycling as I grew up. In 2016, I got run over by a van on my way to work and was hospitalized, I got 17 stitches in my leg." Contact [gracej@grandstandhq.com](mailto:gracej@grandstandhq.com) for more info.

Los Angeles indie label **Minky Records** is issuing two hitherto unheard slices of music recorded in the '80s by the late L.A. punk rock legend **Jeffrey Lee Pierce** and his band the **Gun Club**. On June 12, the company will release an exclusive single version of the Pierce original "Bad Indian" and a cover of **Jody Reynolds'** "Fire of Love." Versions of both songs appeared on the Gun Club's 1982 sophomore album *Miami*, but the 45 will feature the unreleased original studio recordings, produced by **Chris D.** (Chris Desjardins) for the band's debut LP, *Fire of Love*, released on Slash Records' subsidiary imprint Ruby Records in 1981. Get more details from [jo.murray@gmail.com](mailto:jo.murray@gmail.com).

**Korean pop star Seori has signed to 88Rising.** The pop-R&B singer and songwriter has released a new single and video, "Lovers in the Night," to coincide with the deal.



PAIGE STRABALA

### ▲ Alexandra Riorden Heals Through Music

**Psych-rock singer and songwriter Alexandra Riorden is about to release her debut album, *Angel City Radio*. The body of work chronicles the healing one goes through following trauma.**

"The moment I heard Seori's music, I saw the potential in her both as an artist and a storyteller," says 88rising Founder & CEO **Sean Miyashiro**. "Seori has a unique voice and quality that sets her apart from any other artist in Korea." Contact [dana@grandstandhq.com](mailto:dana@grandstandhq.com) for more info.

## PROPS

**AFM & SAG-AFTRA Fund makes a record-breaking distribution of \$70M.** The AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund ("The Fund") is a 501(c)(6) not-for-profit organization whose purpose is to collect and distribute royalties to non-featured performers on sound recordings for songs played on satellite radio, non-interactive streaming and other digital formats, domestically and internationally. As digital

platforms have grown, so have AFM & SAG-AFTRA's royalty collections and payout demands. While it is increasingly challenging to identify, locate and pay the right people, The Fund has continued to expand, and has collected and distributed millions of dollars in royalties on behalf of non-featured performers. Last year, \$60M was distributed, and on April 30 this year, The Fund made a record-breaking distribution of over \$70M, for a total of over half a billion dollars distributed since its inception.



## DIY Spotlight

## JENNY MARCH

**Los Angeles pop singer and songwriter Jenny March** has just released her debut EP *Madness*, along with the single and video for "Scream." This is a prolific time for the rising artist, though it's been a long time coming.

"I started taking dance classes at two years old, sang at church and in school shows, performed in the talent show each year, performed in musicals around my hometown of Cincinnati, Ohio etc.," March says. "I loved performing and it didn't matter what I was doing as long as I was entertaining. Music got more serious once I moved out to L.A. and I really started to believe that this could happen, and oh now I kind of

know how it works and what to do in order to get my music out there. I was around 16 then."

While March says that her sound is her own, she also says that it features "'80s-inspired bass lines and synths as well as some '90s-pop melodies, with a little alternative influence mixed in there." Her songs are utterly infectious and sugary sweet, with big hooks. But there's also an honesty, an authenticity, about March's lyrics that is easy to relate to. These are diaries, glimpses into her psyche, and they're startlingly real.

Her career is still in the early stages, but March says that she's grown since her 2019 single, "Rebound."

"I feel that my production has gone to a whole new level since the release of 'Rebound,'" she says. "It was released almost two years ago so I as well have grown and found new influences and have bigger goals."

When asked what DIY means to her, she says, "do it yourself." "It's easier when you can do multiple things yourself; write your own songs, record yourself and produce your own music," she says. "You won't have to rely on anyone to do the work for you and a lot of things, like getting things back on time, aren't an issue."

March has plenty planned in 2021. "More music and yes, more livestreams and hopefully actual LIVE shows," she says.

Visit [jennymarch.com](http://jennymarch.com) for more info.



NASERIN BOGADO



Though the music industry is slowly recovering from the COVID-19 pandemic, its repercussions will be experienced for years to come. As artists are searching for alternative streams of revenue in the face of economic uncertainty, The Fund offers session musicians a sense of relief.

"Given the enormous impact the pandemic has had on musicians', both instrumentalists and vocalists, ability to earn a living, we are thrilled to be able to assist non-featured performers by collecting and distributing royalty income they might not know they're entitled to receive," says Sidney Kibodeaux White, Chief Operating Officer of The Fund. Unlike other rights collectives, there is no membership or registration requirement in order to qualify—as long as a performer qualifies as non-featured on a sound recording, that musician is considered a "participant" for collection purposes.

"Every year, we've been able to collect more revenue on behalf of our participants," White continues. "This year, The Fund set another record with more than \$70M in distributed royalties. We want to encourage everyone who has participated in a supporting musical role on a sound recording, motion picture, television program, or in

the symphonic performance realm to visit our website and see if they have money waiting to be claimed." Find out more at [afmsagaftfund.org](http://afmsagaftfund.org).

**Virgin Music Label has promoted Adam Starr to SVP of Marketing.**

The marketing veteran currently serves as head of marketing for the label. "Through this past year, Adam was key in keeping our team motivated and excited about all of our partners and projects," said Virgin Music president Jacqueline Saturn. "He is an integral part of our success and this promotion is well deserved for all that Adam contributes. Also, it has to be said, that Adam is a 'music encyclopedia' and has never once come to a meeting without a creative idea!" Contact [ellyn@e2pr.biz](mailto:ellyn@e2pr.biz) for more.

**BRETT CALLWOOD** has written about music for two decades, originally for *Kerrang!*, *Classic Rock*, *Metal Hammer* and more in the U.K. He's the author of two books, about Detroit proto-punks the MC5 and the Stooges. He's now the music editor at *LA Weekly*, and has regular bylines in the *SF Weekly*, *Tucson Weekly* and *Idobi Radio*, as well as here in *Music Connection*. He can be reached at [brettcallwood@gmail.com](mailto:brettcallwood@gmail.com)



**▲ Transviolet Celebrates "Drugs in California"**

Indie-pop group Transviolet have released a new single, "Drugs in California," which examines a toxic relationship. "Specifically, it's about a toxic relationship between fame and adoration," says Transviolet's Sarah McTaggart.

**The LEGAL Beat**

BY GLENN LITWAK



Britney Spears' conservatorship has been back in the headlines as the release of a New York Times documentary, *Framing Britney Spears*, about her life, recently aired. A conservatorship is a legal proceeding where a judge appoints a responsible person or company (the "Conservator") to care for another adult (the "Conservatee"). The reason for appointing a conservator is because the conservatee cannot care for herself or himself and/or handle their own finances.

Zoe Brennan-Krohn, who works for the ACLU, said there

## Britney Spears' Conservatorship Saga

are certain risks that occur as a result of a conservatorship, including "financial, physical and emotional abuse."

Brennan-Krohn further stated: "Even when there is no abuse, conservatorships limit a person's ability to advocate for themselves, learn from their decisions and mistakes, and grow and develop. There is a risk in being told that your opinions, your likes and dislikes, don't matter—it makes it harder to stand up to abuse or neglect...In any conservatorship, we would want to know that the real risks (and benefits) of both conservatorship and its alternatives have been seriously weighed."

Spears has had her financial and personal matters under the legal conservatorship of her father (Jamie Spears) since 2008, when she had a public breakdown and was hospitalized. On Oct. 14, 2014 a judge issued a court order that Britney had "an incapacity to consent to any form of medical treatment."

Britney has sometimes challenged the conservatorship and her fans have even established a #freeBritney hashtag in support

of her. Jamie Spears has argued that under his control, Britney's estate, which he says was in debt, is now worth over \$60 million.

Recently, Britney's attorneys have stated that she will not perform so long as her dad is her conservator.

In September of 2019, Jamie Spears had some health problems and was temporarily replaced by Jodi Montgomery, as the licensed conservator of Britney's person.

In August of 2020, Britney's lawyer said she was "strongly opposed" to her dad being the sole conservator of her estate and requested that the court limit his power. Her attorney, Samuel D. Ingram III, stated that Britney "Strongly prefers to have a qualified corporate fiduciary in the role."

In November of 2020 a judge granted her request that a financial group, Bessmer Trust, be appointed as co-conservator along with her father. Jamie's lawyers claimed that he worked hard to help Britney to return to "good health, reunite her with her children, and revive her career." Britney is still trying to have her

dad removed completely and leave Bessmer as the sole conservator of her estate.

Britney's attorney, Ingram, said she is a "high functioning conservatee": and she deserves to know what actions her father takes with regard to her estate. He also claimed that Britney is "afraid of her father" and has not spoken to him in a long time.

In March of 2021 Britney requested that Montgomery become the permanent conservator of her person.

The next court hearing on the case is on April 27, 2021. It will be interesting to see how this case is resolved. Will her Conservatorship just go on indefinitely?

**GLENN LITWAK** is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Billboard Music in Film and TV Conference. Email Litwak at [gtlaw59@gmail.com](mailto:gtlaw59@gmail.com) or visit [glennlitwak.com](http://glennlitwak.com).

*This article is a very brief overview of the subject matter and does not constitute legal advice.*





# The Truth About TAXI...

*An Unedited Forum Post from TAXI Member James Kocian*

<http://forums.taxi.com/post353820.html#p353820>

**H**i Friends,  
It's been awhile, but I'm still here!!

TAXI has been the singular catalyst for me in the past 2 years. I am closing in on 2 years of membership and my experience has been overwhelming. I will be at the Road Rally this year, as I've recently been invited to speak at the 'Successful Members' panel.

This is all beyond humbling to me, and I feel indebted to Michael and his incredibly talented staff.

## Taking Risks...

In a nutshell, TAXI has motivated me and allowed me to take creative risks; to dabble in genres I didn't even know existed, and to develop relationships with high-level music professionals I otherwise would NEVER have had access to.

## Major Publishers

So far this year I've signed 13 songs with major publishers. I'm writing with people all over the USA, and have made regular trips to Nashville a part of my routine. I've been co-writing with a guy who has had multiple (recent) #1's. It boggles my mind actually.

## Once in a Lifetime Opportunity!

I'm writing Hip Hop tracks for a well known rapper's next project, and I'm connected to a Multi-Platinum, Grammy-Winning Producer who allows/asks me to regularly send him material to pitch to the biggest artists in music. That in and of itself is enough is a once in a lifetime opportunity, and it's been ongoing for nearly a year.

There's more, but this isn't about me. It's about: T-A-X-I Have I mentioned that I live in GREEN BAY, WI? I mean, sure, we have the Packers — but it isn't exactly a music hub for anything more than Journey tribute bar bands.

I really can't stress how invaluable TAXI is to people who are willing to put the CRAFT into the ART of songwriting and music production. The "Forwards" section of the [TAXI] forum itself is worth the membership fee. Why?

## Figured Out What Elements I Missed...

It's not to brag about Forwards. What I did was hit the [TAXI] Forums after I got "Returns" and found members who received "Forwards" for the same listings. Then I went and LISTENED. I analyzed the differences in our songs. Lyrics. Vocals. Arrangements. Instrumentations. Productions. I re-read the listings, and figured out what elements I missed. And I adjusted accordingly.

Where else can you get that?

The success of members (at least this member) is a TEAM effort. And I am honored to consider TAXI part of my team. It is possible to succeed. To "make it." To realize our dreams.

Don't quit. Don't settle. Don't lose hope. And stick with TAXI.



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# AZAM ALI

**Date Signed:** Jan. 13, 2021

**Label:** COP International Records

**Band Members:** Azam Ali, John Fryer

**Type of Music:** Electronic Dance

**Management:** Self-managed

**Booking:** USA, Canada, Mexico, South America, Asia, South East Asia & Middle East (excluding Turkey) - SRO Artists, Inc., AnneMarie Martins, amartins@sroartists.com

**Publicity:** Selena Fragassi - FR PR, Selena@FR-PR.net (for COP International); Rey Roldan, rey@reybee.com (for Azam's solo works)

**Web:** azamalimusic.com

**A&R:** John Fryer

Inking a record contract during a raging pandemic is no minor feat, even if you have a catalog spanning decades. But with preeminent producer John Fryer in your corner—and friends like Serj Tankian—well, the hurdle becomes a bit easier to clear.

Electro-dance musician Azam Ali previously issued a dozen records with various projects and as a solo musician. But when a mutual friend and music journalist told her that John Fryer of This Mortal Coil fame was looking to collaborate with a new singer, Ali seized the opportunity.

"We had dinner with John and his wife, and we hit it off right away," she says. "We had an effortless connection, and he is effortless to work with musically. I've grown up listening to so many records he's produced—This Mortal Coil was a big influence on me, as were Depeche Mode and Nine Inch Nails—so I already speak his language."

***"We had dinner with John and his wife, and we hit it off right away."***

Initially, Ali and Fryer decided to collaborate on just one song Fryer had already composed. But after the experience turned out to be "magical," an EP materialized, which in turn ballooned into a full-length collaboration.

Finding a label was a cinch, as Fryer handles A&R duties for Christian Petke's COP International Records. Ali's pedigree includes tenure with hugely popular world-music duo, Vas, and Juno Award-nominated folk-trance band Niyaz; collaborations with Tankian, and members of NIN and Bauhaus; and songs featured in *True Blood*, *Thor: The Dark World* and the *Matrix* sequels. Her latest solo album, *Phantoms*, dropped in 2019.

Working with Fryer, and inking a deal with COP in January, provided Ali an opportunity to start fresh. "This project is a new band," she says.

Ali and Fryer are five songs deep into the record, which suffered a slight delay when Fryer was forced to relocate his studio. COP is planning a fall release for the yet-untitled record.

Ali, who previously stated that "shadows of the past" inspire her to work, says working with Fryer affords her an entirely new experience.

"The best word I keep coming back to is that it's so effortless to be doing this with John. He's given me some of the best years of my life in music. I'm truly treasuring the experience of working with him. I'm not struggling with anything. Even the pandemic... it's given us time to flesh out our ideas." — **Kurt Orzek**



# HANNAH JADAGU

**Date Signed:** Nov. 10, 2020

**Label:** Sub Pop

**Type of Music:** Indie

**Management:** Ava Solomon / NXTWAVE Music Group

**Legal:** Josh Hefner - Serling Rooks

**Publicity:** Frank Nieto & Bekah Zietz-Flynn - Sub Pop

**Web:** hannahjadagu.com

**A&R:** Tony Kiewel - Sub Pop

Texas native and New York-based indie-alternative artist Hannah Jadagu might not have known much about iconic Seattle label Sub Pop when they initially displayed an interest in signing her, but she sure does now. Quickly schooling herself in the impressive past and underrated present of the label commonly associated with the grunge scene, she couldn't be more excited.

She's worked hard to get here; Jadagu started singing in choirs in school, played percussion in sixth grade, and kept going from there.

"I've always been surrounded by music, but I started taking it very seriously around my junior year of high school so I was maybe 16," Jadagu says. "Last year when I was about 17, I released my first song on streaming platforms and that's when people started to notice what I was doing."

Jadagu is from Mesquite, TX—a suburb outside of Dallas. Right now, though, she's based in Manhattan for college.

***"I knew it was a very cool label, but I didn't know much."***

"I'm going to NYU for school," she says. "I'm a freshman. I've yet to perform around New York. I've performed once, at the Bitter End [in Greenwich Village], when I came here summer 2019 for a music intensive called 'What Makes a Star?' It's a music business program here."

The vibrant, charismatic artist describes her sound as indie and alternative, heavy on the DIY, though she's keen to stress that she blends genres. However you package it, it works and her music brought her to the attention of Sub Pop A&R Tony Kiewel. He reached out via Instagram to compliment her songs, they met, and the rest is history.

"When Tony reached out, I didn't know much about Sub Pop," she says. "I was very confused—I knew it was a very cool label, but I didn't know much. Then I started doing my research—Nirvana's label, all the cool stuff. I had a lot of good meetings with the team and they were offering a bunch of advice. They knew I was majoring in music business here, they're a great family label and everyone's cool. It's an honor."

It helped seal the deal that there are a number of artists currently working with Sub Pop that Jadagu admires greatly. "I was actually a big fan of Yuno before," she says. "I love Julia Jacklin. I like some of the Chai singles—I know they're new, as well. My sister loves Weyes Blood."

Her first release for the label is the single "Think Too Much," which she describes as an introspective look into her thoughts.

"Over the summer, I noticed in the pandemic, even though you're a teenager and you're transitioning into college, there's all these things that you're worried about," she says. "At the end of the day it'll be fine. You're thinking too much. It was easy to write once I came up with the concept."

With an EP in the works, Jadagu plans to spend 2021 being as creative as possible while focusing on her studies. With that sort of drive, you can expect to hear from her again soon. — **Brett Callwood**





**Date Signed:** March 2020

**Label:** Equal Vision Records

**Band Members:** Brett Detar, vocals; Joshua Fiedler, lead guitar, backing vocals

**Type of Music:** Alternative, Rock, Pop-Rock, Emo

**Management:** Mark Woodbridge, Ryan Seaman - 921 Collective, 360-921-7824

**Legal:** Neil Shulman - PS Media Law, 212-812-3994, neil@psmedialaw.com

**Publicity:** Lindsay Bailey - Stunt Company, 718-222-1746, lindsay@stuntcompany.com

**Booking:** Joshua Bakaitus - 724-552-7395

**Web:** thejulianatheory.com

**A&R:** Dan Sandshaw

Veteran Pittsburgh-area outfit The Juliana Theory built relationships early in its career. Those relationships have since paid dividends now that the band has been around for more than two decades and has worked with several labels including Tooth & Nail Records and later Epic.

"They all sort of tie together," lead singer Brett Detar says of the band's career-long string of record deals. "We signed with a great indie label called Equal Vision Records [initially]. They've now been around for at least 25 years. We became friends with Dan Sandshaw who ran the label literally 20 years ago when we were on Tooth & Nail. We wanted to do some seven-inch releases and our contract allowed that. That's right around the time that there was a major-label bidding war and we ended up signing to Epic. But we still had to record the songs for the other labels to close on our contracts. Fast forward to 2020, I'd kept in touch with Dan

*"It came from a seed that was planted 20 years prior."*

and we've always been friendly. When we thought of doing new music, he was one of the first people that we went to.

"I don't think it's that common for someone to run a label and 20 years later that same person still does," Detar continues. "Dan and Equal Vision are people we've known for a long time and when I talked with them, Dan was like 'Yeah, let's do something.' He was excited from the get-go and it came from a seed that was planted 20 years prior."

The band's story speaks to the importance of maintaining relationships and a fan base. "We just put vinyl up for pre-sale last week," Detar explains, "and it all sold out in about an hour."

Recorded originally in 1998, the band's reimagined single, "If I Told You This Was Killing Me, Would You Stop?" was released toward the end of February. Recorded in part at Detar's own studio, *A Dream Away* dropped on March 26. It includes one new track and a number of other reimagined songs. — **Rob Putnam**



**Date Signed:** June 11, 2020

**Label:** Napalm Records Handels GmbH

**Band Members:** Patrick Kern

**Type of Music:** Epic Black Metal

**Management:** None

**Booking:** N/A

**Legal:** N/A

**Publicity:** Jon Freeman - Freeman Promotions

**Web:** untamedland.bandcamp.com

**A&R:** Sebastian Muench

Akron, OH's Patrick Kern has been releasing metal music through various monikers since 2018. One such project, Untamed Land, picked A&R interest nearly two years after its initial release.

"I just log in to my band email... and see a message [from] Napalm saying they like my music and asking what my future plans are," says Kern. Already signed to the smaller indie, Morning Light, Kern asked for the a-okay before progressing talks with Napalm. After receiving a gracious thumbs up, Kern sent Napalm some new demos, eventually leading to a multi-album contract with the metal juggernaut.

But... how did Napalm discover Kern's music? He must have been promoting like crazy, right? Kern casually explains, "I really didn't do a whole lot of promotion or marketing, at least outside of the first few

*"If your music is creative and well-crafted, I think it will do most of the marketing for you."*

months I self-released on Bandcamp." Since Kern was still having to earn a living outside the music industry, spending money to promote didn't make sense. "It's easy to get sucked into the whole world of music marketing and be constantly trying to come up with all sorts of social media gimmicks and crazy sales funnels. I guess for a lot of people there is value in those things, but my intuition is telling me that focusing on your music is always a more valuable investment."

Untamed Land's unique songwriting approach likely separated itself from a lot of other unsigned bands in the sea of metal. The project's 2018 release evokes the tone and atmosphere of classic Spaghetti Western soundtracks atop a crushing black metal foundation. That creativity likely allowed Kern to see more organic promotion. He offers this advice of his experience, "If your music is creative and well-crafted, I think it will do most of the marketing for you."

Untamed Land's second LP, and Napalm debut, will be announced soon. — **Andy Mesecher**





### ▲ Time for SG Lewis

Known for his upbeat dance floor collaborations with the likes of JP Cooper, Raye, Ray BLK, Bruno Mars, Frances, Claire and LANY, U.K. singer-songwriter, musician, record producer released his debut album, *Times*, via Virgin and PMR.

### ► Warner Partners with Brian Kelley

Warner Music Nashville has announced their partnership with Brian Kelley of Florida Georgia Line to represent his solo musical venture with the formation of Nashville South Records, Inc. Kelley is expected to start releasing solo material this spring, with an album to follow later this year.



### ▲ Simon Sells To Sony

Sony Music Publishing (formerly Sony/ATV) has purchased Paul Simon's entire catalog including works from Simon and Garfunkel ("America," "The Boxer," "Mrs. Robinson," etc.) as well as his 14 solo albums ("Graceland," "You Can Call Me Al," "Still Crazy After All These Years," etc.).

### New Leaders At The MLC

The Mechanical Licensing Collective (MLC) has added three new leadership members to the Nashville office lineup.

Recognized in the Nashville business and legal communities as an experienced intellectual property and technology lawyer from Waller Lansden Dortch & Davis LLP, Kristen Johns joins as Chief Legal Officer, charged with strategic legal affairs, the statutory blanket licensing process, and overall statutory compliance. Her previous work has included IP-related advisory and launching blockchain business, as well as start-up and healthcare technology.

Joining the team as the Assistant General Counsel for Publisher Relations, Nathan Osher will serve as the primary in-house music publishing and copyright expert, and will oversee the management and resolution of litigation matters. With music publishing experience and previous advisory roles in intellectual property, contracts, licensing and litigation, Osher brings more than 20 years as an entertainment lawyer and industry executive. His last role was as Senior Vice President of Legal & Business Affairs for Warner Chappell Music Inc., before which he was the General Counsel and Vice President of Music Affairs at Wixen Music Publishing, Inc.

With more than 15 years of operations, analytics and business intelligence automation, process improvement, lean six sigma and global transformation experience, Andrew Mitchell joins the MLC as Head of Analytics and Automation, where he will run analytics and automation activities, oversee business intelligence reporting, develop strategies and tools for data analysis, and manage sound matching processes. Previously at

Warner Music Group as the Vice President of Analytics & Process Automation, Mitchell worked for 10 years in financial planning and analysis at Ingram Content Group.

### Suzi Analogue Makes Her Own Path

Committed to carving her own way and creating an alternative for fellow artists looking to avoid being put in a box, and a safe space for women of color and those who are queer (she is both), 33-year-old producer and label owner (Never Normal Records, launched in 2013) based in Miami, Suzi Analogue (born Maya Shipman) is a force to be reckoned with, although she has managed to fly under the radar in the U.S.

Known for her electronic dance music and unusual samples, she has seen success with a resume that includes a decade-long list of mixtapes and collaborative albums that have received critical acclaim, having released her own work and providing a platform for other like-minded creatives—including Khx05 and producer, No Eyes. Growing up singing R&B and opera by day, she listened to local rap at night and built her sound around sound bites and speeches with sample overlays.

Analogue has artists on her label including Khx05 and producers, No Eyes and JWords (Jennifer Hernandez). New projects this year include uniting producers in the US and beatmakers in Africa to make new tracks, releasing new music and visual art from unconventional black creators, and teaching music education in Ghana as a cultural diplomat for the U.S. Department of State, emphasizing that her mandate has and always will be to use music as an instrument of connection and to show other artists that there will always be a place for them.



### ▲ Mighty Mighty God

The Mighty Mighty Bosstones release their latest album *When God Was Great* this month after signing to Hellcat Records this year. Single "The Final Parade" features legends Tim Armstrong (Rancid), Angelo Moore (Fishbone), Glen "The Kid" Marhefka (Big Bad Voodoo Daddy) and more.



More information at [suzianalogue.com](http://suzianalogue.com) and [nevernormalrecords.bandcamp.com](http://nevernormalrecords.bandcamp.com).

## BMI 2021 Latin Award Winners

BMI announced its 2021 Latin Winners with a second Contemporary Latin Songwriter of the Year win for Ozuna, having written eight of BMI's most performed songs—including hits “Yo x Ti, Tu x Mi,” “Otro Trago” and “China”—and bringing his total to 23 BMI awards (including Contemporary Latin Songwriter of the Year for 2018 and 2019).

The award for Contemporary Latin Song of the Year went to Tainy, Victor Cabrera “Tunes,” Felix Ortiz “Zion” and Francisco Saldaña “Luny” for viral sensation “Callaíta,” which now has over 760 million streams on Spotify and has exceeded 660 million views on YouTube.

Horacio Palencia scooped the Regional Mexican Songwriter of the Year award (which he also won in 2016 and 2017, as well as receiving Latin Songwriter of the Year in 2010, 2012, 2014 and 2015). He wrote seven of the genre's most-performed BMI songs of the year, including “El Amor de Mi Vida,” “Escondidos,” “Esta Va Por Ti,” “Estas Ganas de Tomar,” “Mi Meta Contigo,” “Mia Desde Siempre,” and “Amor A Primera Vista,” the latter achieving over 400 million views on YouTube. The latest award brings his BMI award total to 42.

Regional Mexican Song of the Year went to Edgar Barrera (his second year in a row) and José Esparza (his first award) for “De Los Besos Que Te Di,” which was also nominated for Best Regional Song at the 2019 Latin GRAMMYS.

With 20 of the most-performed Latin songs on their roster, including “11PM,” “Con Altura,” “Mi Meta Contigo,” “QUE PRETENDES,” “Que Calor,” and “Sin Memoria,” Universal Music Publishing Group was named BMI Publisher of the Year.

Complete listing of 2021 BMI Latin Award Winners at: [bmi.com/award-shows/latin-2021](http://bmi.com/award-shows/latin-2021).

## International Songwriting Contest Closes May 31

The 2021 West Coast Songwriters (WCS) International Song Contest is closing at the end of this month.

Grand prize winner will receive a \$250 gift card from Sweetwater, a performance spot at this year's Sunset Concert, two conference registration passes, the opportunity to post your video on the WCS YouTube channel, a pro membership to Songcraft.io, and a one hour one-on-one coaching

session with ASCAP award-winning songwriter and teacher Jane Bach (Tammy Wynette, Reba McEntire, JoDee Messina, etc.).

Runner-up prize includes a pro membership to Songcraft.io and a one-hour one-on-one coaching session with Jane Bach, and each category winner will receive a WCS t-shirt and certificate.

Full details here: [westcoastsongwriters.org/song-contest](http://westcoastsongwriters.org/song-contest).

## New Grammy Wing

Announced at this year's award ceremony, the Recording Academy is forming a new membership division for songwriters and composers, with an aim to elevate, support and advocate for the people behind the music.

The new membership area will provide educational opportunities including panels, mixers, songwriting retreats and mentorship, working to recognize and amplify the work of unique creators in all genres of songwriting, as well as increasing their role in discussions around fair compensation. Moving forward, the S&C will spotlight global opportunities within various forms of media. Shared Daryl Friedman, Chief Advocacy Officer at the Recording Academy, “Just as music begins with the song, music advocacy begins with the songwriter.”

Full details here: [grammy.com/songwriters-composers-wing](http://grammy.com/songwriters-composers-wing).

**ANDREA BEENHAM (aka Drea Jo)** is a freelance writer and marketing consultant based in Southern California. The South-African born, Canadian-raised California transplant has a passion for music, people and fun. She can be reached at [drea@dreaajo.com](mailto:drea@dreaajo.com)



## ASCAP Elects Two New Board Members

Virtuoso pianist, singer, screen composer and bandleader of the *Late Show with Stephen Colbert*, Jon Batiste, and accomplished film, TV and concert music composer Sharon Farber have been elected to the American Society of Composers, Authors and Publishers' (ASCAP) Board of Directors, each serving a two-year term that started April 1.



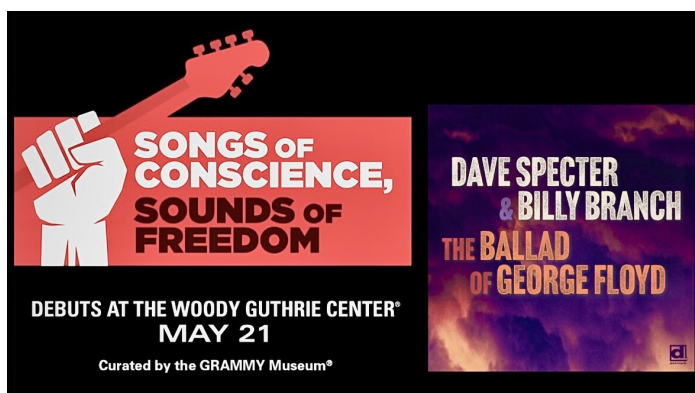
## Griff Gets The Brit

This year's Brits Rising Star Award goes to pop singer Griff. Inaugural EP *Mirror Talk* came out in 2019 and she received the Ivor Novello Rising Star Award with Apple Music the same year. Her songwriter credits include Hailee Steinfeld, Zedd and Honne.



## SESAC Songwriting Team Does It Again

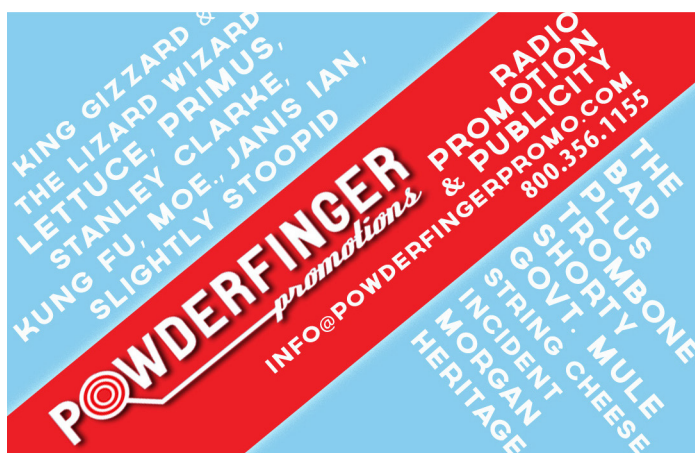
Songwriting powerhouses Kristen Anderson-Lopez and Robert Lopez, whose credits include award-winning “Remember Me” from Disney/Pixar's *Coco* and “Let It Go” from Disney's *Frozen*, have written original music for the new Marvel series *WandaVision*, on Disney+.



## Woody Guthrie Conscious Sounds

The “Songs of Conscience, Sounds of Freedom” exhibit, curated by the Grammy Museum, opens at the Woody Guthrie Center in Tulsa, OK this month, running through Oct. 10, 2021. It showcases American protest songs and features Dave Spector's tribute, “The Ballad of George Floyd.” Details at: [woodyguthriecenter.org/center/soc](http://woodyguthriecenter.org/center/soc).





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## SONGWRITER PROFILE

— ANDREA BEENHAM

# Emily James

## A Quick Study

At 21, Emily James is a talented and tenacious quick study, bootstrapping her way through three albums. Her fourth and latest EP, *Wanted You To Know, Pt. 1*, was released earlier this year and includes collaborations with James and Brian Brundage (Rhys Lewis), Evan Klar (Mallrat) and Justin Lucas (Khalid). Her music is featured on numerous playlists and there have been over 25 million streams of her earliest work.

The youngest of five children raised just north of New York City, James grew up in a house of avid music fans. Influences include everything from Billy Joel and Stevie Wonder to folk music and musicals. Studying piano and giving frequent karaoke performances in her family's kitchen at age five, followed by voice and guitar lessons, James was writing songs by age 10. "It's a kind of euphoric happiness," she says, "and I just know that there's nothing else out there for me that will feel that way. If I can sustain this as my career for the rest of my life, then I will be the happiest person ever."

While performing professionally in New York in her early teens, James also travelled to Nashville to play gigs and convinced her parents to move there when she was 16. The move ultimately helped her hone her craft and become more independent. "I just love talking to people and hearing their stories," shares James. "I think doing that helped me to develop as a performer and a writer."

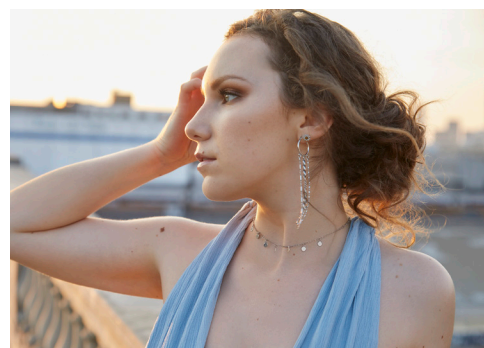
While living in Nashville, James reached out to multiple Grammy-winning producer Jacquire King, and he connected her with Ian Fitchuk, who produced her first self-titled EP in 2016. "[I'm] very grateful for that experience," James recounts. "I only spent two days in the studio, but for me that was a ton of time [in] a space where it's all there for you to play with, so I felt like a kid in the candy shop." The single "Never Chase A Boy" was the first of her songs to hit one million streams—through Discover Weekly on Spotify—without having hit an editorial playlist.

Eventually James was drawn to the Los Angeles music scene. "I love how there is such a blend of genres in the scene out here," she says. "I like that L.A. gives me endless possibilities with sounds, styles, and performing." Once in Los Angeles, she again reached out to a respected producer by cold-calling Ryan Hadlock and sending him some of her songs, after which he agreed to work with her. During what would have been her senior year of high school (she took a gap year in 2018), James spent a month with her mother living at Hadlock's Seattle studio immersed in recording her debut full-length album, *In The Morning*.

James picked up a lot about recording and production from the producers and engineers she has been fortunate enough to work with, and her third album, *Dreaming* (2019), was completed almost entirely in her bedroom. The combination of limited equipment and the intimacy of the space at home allowed for creative freedom, without the usual self-consciousness that comes from working in a studio. *Dreaming* was her first album to make it onto editorial playlists, and her follow-up single, "Bartender" (January 2020), ended up on Chill Hits on Spotify.

Committed to finding her own unique sound before jumping into collaborations, James has been on a mission to grow as a writer and "to make sure that when I eventually collaborated with other people that I was bringing something to the table." With her 2021 EP, *Wanted You To Know, Pt. 1*, James dived into co-writing and co-producing, and has seen changes in her writing and creative processes, adding, "I feel like it's made me branch out into styles and sounds I would have never thought to do on my own."

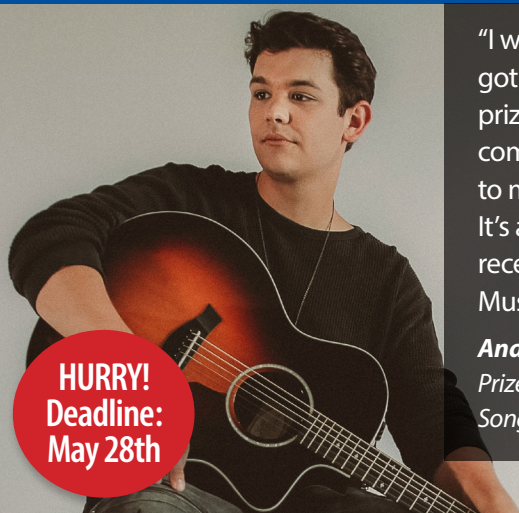
When things don't work out, James tries her best to pivot, admitting that, "it's sometimes hard to get past the little things, but I'm realizing that the music industry is not life or death—you're not a heart surgeon. Just remember that it's the entertainment industry—so have fun and enjoy the journey."



Contact Michelle Gutenstein Hinz, [michelleg@missingpiecegroup.com](mailto:michelleg@missingpiecegroup.com); [emilyjames.net](http://emilyjames.net)



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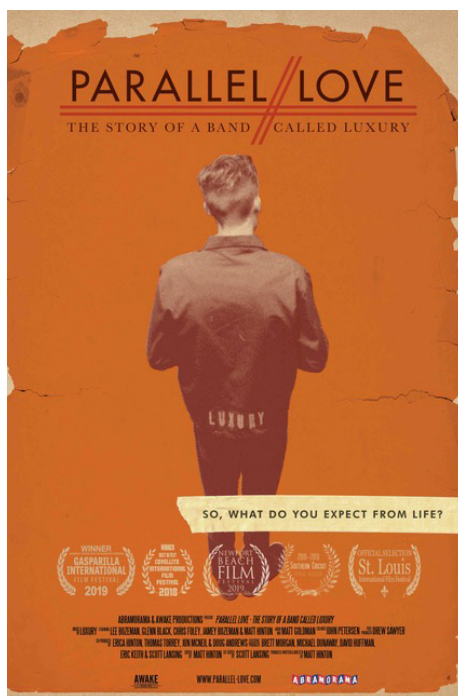
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**MUSIC  
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# DROPS

The award-winning documentary *Parallel Love: The Story of a Band Called Luxury* will be available on digital platforms including iTunes and Amazon beginning May 18. Director **Matt Hinton** of *Luxury*, using interviews and archival footage, tells the story of the band from small-town Georgia as they deal with the consequences of a devastating tour wreck while on the brink of success. It also discusses how three band members became Eastern Orthodox priests, and details the making of the band's 2015 album, *Trophies*. The film first debuted in 2019. *Luxury* formed in the early '90s as a post-punk band influenced by The Smiths and



Fugazi with an initial lineup of **Chris Foley**, **Lee Bozeman**, **Jamey Bozeman** and **Glenn Black**. Hinton joined the band in 1999. The band is working on a new album due in late 2021. For more information, contact Monica Hopman at [monica@sideways-media.com](mailto:monica@sideways-media.com).

Ridgewood, Queens, indie rock/post-pop group **Yo Kinky** have shared the new music video for their latest single, "Wire," off their debut EP, which dropped in February. Influenced by '60s spy films, the video offers a colorful retro aesthetic featuring duo **Laura Wight** and **Tom Unish**. It was created by director and videographer **Ricardo "Corey" Hernandez**. Yo Kinky used COVID-19 lockdown time to self-produce and record the self-titled debut EP. The video for "Wire" can be found on YouTube. For more details, contact Tamara Simons at [simons@bighassle.com](mailto:simons@bighassle.com).

Singer-songwriter and producer **Linda Perry**, known for her groundbreaking songwriting for artists such as **Pink**, **Adele** and **Christina Aguilera**, has released her own music for the first time in more than 15 years, lending music to documentary film projects, including *Kid 90*. This original Hulu documentary is about the coming of age of '90s child star **Soleil Moon Frye**, who now, in her 40s, comes to grips with a letter



she wrote to herself at age 16. The questions posed in Frye's letter to her future self inspired Perry to write "The Letter," the video for which was directed by **Don Hardy** and premiered on Consequence of Sound. Contact Brad Taylor at [brad@bigmachineagency.com](mailto:brad@bigmachineagency.com).

**Ellefsen Films** has announced that *Dwellers*, a found footage horror film produced by Grammy-winning **Megadeth** bassist **David Ellefsen**, will be released Oct. 12. Written, directed by and starring **Drew Fortier**, the film has gained more than 20 official selections from film festivals around the world and counting, and won five awards including Most Disturbing Scenes from the **Horror Bowl Movie Awards**. The physical release will include bonus features.

The film centers around a filmmaker and his crew shooting a documentary on mysterious disappearances within their city's homeless community who go missing. Contact **Shauna O'Donnell** at [shauna@odonnellmediagroup.com](mailto:shauna@odonnellmediagroup.com).

The documentary film *My Name is Lopez*, chronicling the life of Mexican American recording artist, guitarist and actor **Trini Lopez**, premiered at the 2021 **American Documentary and Animation Film Festival** in March. Directed by **P. David Ebersole** and **Todd Hughes** (*House of Cardin*, *Mansfield 66/67*, *Dear Mom*, *Love Cher*), the film was produced by **Joan and Gary Gand** of **Gand Band**, which backed Lopez during the latter part of his life in his adopted hometown of Palm Springs, CA. The film features never-before-seen archival performance footage of the singer whose biggest hits, including "If I Had A Hammer," "Lemon Tree," and "La Bamba," helped

pave the way for the 1960s folk rock movement. Lopez tragically died in summer 2020 at age 83 after battling COVID-19, but not before Ebersole and Hughes conducted a series of extensive interviews with him, many of which are included in the film. Contact **bobmerlis** at [bobmerlis@bobmerlis.com](mailto:bobmerlis@bobmerlis.com) for more information.

Singer-songwriter **Jill Sobule's** new autobiographical stage show and concert film, *F\*ck7thGrade*, was created by an all-female team and began in 2018, when Sobule realized many of her songs, including "Strawberry Gloss" from 2004's *Underdog Victorious*, were written about that year of her life in middle school in the 1970s. Inspired to write more, Sobule teamed with the City Theatre in Pittsburgh, where she collaborated with Associate Artistic

Director **Clare Drobot** and playwright **Liza Birkenmeier**, who co-wrote the show's book with Sobule. The production also features OBIE Award-winning director **Lisa Peterson** and music director **Julie Wolf**. While an official premiere is still on the way at the time of this writing, the concert version of *F\*ck7thGrade* can be viewed through June

30. Tickets at [citytheatrecompany.org](http://citytheatrecompany.org). Contact **Carla Parisi** at [kidlogicmedia@gmail.com](mailto:kidlogicmedia@gmail.com).

The life and music of legendary soul artist **Sam Cooke** were immortalized in 2003's Grammy-winning documentary *Sam Cooke, Legend*, but it has long been out of print until now. On April 30, the film, which features interviews with friends, family, collaborators and Cooke himself, was re-released on DVD, detailing the life of the artist including his gospel-singing roots in the 1950s, his short but incredible music career, his commitment to civil rights and his untimely death in 1964. Directed by **Mary Wharton**, the film features





rare and never-before-seen performance clips. Contact [bobmerlis@bobmerlis.com](mailto:bobmerlis@bobmerlis.com).

The worlds of dance and rockabilly come together in **Gather Round**, a collaboration between **Lee Rocker** of **The Stray Cats** fame and the award-winning **Complexions Contemporary Ballet** featuring three songs from the Grammy-nominated upright bass player, singer and songwriter's current solo album, **Gather Round**. This first iteration of a full-length ballet by Complexions has been commissioned by the **Laguna Dance Festival** and will premiere online as a free event starting April 25 at 5:00 PM PT/8:00 PM ET (**Laguna Dance Festival**). The full-length ballet, for which other details are TBA, will be performed in 2022 in Laguna Beach, CA. Check out [complexionsdance.org](http://complexionsdance.org).

## OPPS

Young screen composers still have time to register to enter the World Soundtrack Academy's **Film Music Composition Contest** for a chance to win the Sabam Award for Best original Composition by a Young Composer. Those under the age of 36 can enter by writing a symphonic score for a scene of *Nanook of the North*, Robert J. Flaherty's 1922 silent documentary. This year's film excerpt coincides with WSA's decision to now make documentaries eligible for the Academy's awards program. The deadline for submissions is May 17. Get the rules and eligibility information at [worldsoundtrackawards.com/en/projects/composition-contest/20](http://worldsoundtrackawards.com/en/projects/composition-contest/20).

**The Indie Film Music Contest**, an international competition for composers of all ages, is accepting submissions through June 11 for the 2021 contest, which involves writing music to a film excerpt. Contestants stand to win cash prizes and composers' tools as well as feedback from the panel of judges. Composers must register by June 4 to enter the contest, which can be done at [indiefilmmusiccontest.com/#register](http://indiefilmmusiccontest.com/#register).

**The Film Music Contest**, an international competition celebrating music in film and television, is offering a new Trailer Music category this year for contestants. There are also categories for video games, theatre music and film. Deadlines are in July and August this year. Exact dates vary by category. Learn more and enter at [fmcontest.com/categories](http://fmcontest.com/categories).

## PROPS

Grammy-nominated singer-songwriter **Jewel** was featured this spring in **Tomorrow's Voices**, a *Today All Day* streaming special hosted by *Today's Hoda Kotb* aimed at connecting teens across the country with their role models. The series featured teens who got to interview and collaborate or take on a project with their respective hero, including entrepreneur **Mark Cuban**, animator **Frank Abney**, Atlanta Mayor **Keisha Lance Bottoms**, chef **Andrew Zim-**

**merman** and **Jewel**. Philadelphia teen **Jasmine Chesbro** uses music to help her cope with ADHD and had an opportunity to collaborate on a song with her songwriting hero, Jewel, who celebrated the 25<sup>th</sup> anniversary of her platinum debut album **Pieces of You** last November. Contact Allison Elbl at [aellbl@shorefire.com](mailto:aellbl@shorefire.com) for more information.

This spring, **Backline** and the **Black Mental Health Alliance** announced a new partnership to expand their educational tools and mental health resources to vulnerable communities within the music industry in need of assistance. These organizations focus specifically on those who deal with depression, anxiety and other mental health issues in the music industry—including artists, managers, promoters, agents, labels, crew and family members—and in Black communities, respectively. Backline will train more than 150 mental health providers for its clinical referral network on topics including the history of systemic racism and racial microaggressions within the music industry, challenges for BIPOC in accessing mental health care within BIPOC communities, and the impacts of these challenges. Additionally, the organizations will offer non-clinical trainings to other organizations serving the music population, including corporations and individuals within the music industry. Contact [leigh@big.hassle.com](mailto:leigh@big.hassle.com).

**The World Soundtrack Academy**, the premier organization honoring music in film, has announced rule changes for World Soundtrack Awards eligibility. Starting in 2021, scores for feature-length documentary films are now eligible for the categories Film Composer of the Year, Discovery of the Year and the Public Choice Award. Documentary film composers can also receive the distinction of Best Original Song and Best Original Score. This decision by the WSA Board underscores the importance of documentary film.

Additionally, television series are now eligible to win Best Original Song. Due to the COVID-19 pandemic's impact on the industry, scores for films that premiered on a streaming TV service that commissions original content will also be eligible. To learn more, contact Kim Verthé at [press@filmfestival.be](mailto:press@filmfestival.be).

**Neil Diamond** will have his life and career honored in a new theatre production. Producers **Ken Davenport** and **Bob Gaudio** have announced that the previously Broadway-bound new musical that will tell the incredible life story of legendary singer-songwriter **Neil Diamond—A Beautiful Noise**—will have its world premiere at Boston's **Emerson Colonial Theatre** next summer with performances for this strictly limited four-week engagement starting June 21, 2022 and playing through July 17, 2022. Check out [abeautifulnoise.themusical.com](http://abeautifulnoise.themusical.com).

**JESSICA PACE** is a music journalist-turned-news-reporter based in Durango, CO. She is from Nashville, where she started a writing career by freelancing for publications including *American Songwriter* and *Music Connection*. Contact her at [j.marie.pace@gmail.com](mailto:j.marie.pace@gmail.com).

## Out Take



**Jeri Palumbo**  
Sound Engineer

**Web:** [arenawaves.com](http://arenawaves.com)  
**Contact:** [info@arenawaves.com](mailto:info@arenawaves.com), 310-926-2532  
**Most Recent:** Arena Waves

Sound engineer and industry veteran Jeri Palumbo's most recent project is Arena Waves, a partnership with music library FlikTrax to curate custom-licensed music and outdawns for broadcast sports, e-sports, television, gaming and advertising. The company offers a catalog of readymade outdawns for bumpers and highlights as well as music created in-house on-demand. At Arena Waves, Palumbo comes up with marketing strategies and works directly with the company's staff composers and session musicians to create music to fit the style her clients are looking for.

Palumbo worked throughout 2020 to prepare for the company's launch, while the COVID-19 pandemic left sports stadiums virtually or completely empty all year.

With 30 years' experience, Palumbo developed her first engineering skills as a kid growing up in a musical household. "My parents were musicians, and when I was little, we all had reel-to-reels and tape machines and cassettes. We were always recording, and I would cut stuff and splice. I never thought of that as a profession. That was just the way to preserve the silly things we were creating," she says. "Then I had an early job as an arranger and contracted for an indie artist. I was constantly in the studio, sitting there while an engineer was tracking and doing the mixdown, and the engineer was the magic. The music sounded totally different once the engineer got their hands on the tracks. I was completely enamored with the digital technology."

Arena Waves officially launched in 2021. Palumbo says one of the company's unique qualities is that it make sure its composers and musicians get paid. "The paradigm in the business has shifted so much that artists just don't make money the traditional way anymore, so we want to help with that," she says. "The second thing is, we really are a bottom-up instead of top-down system. We want people's feedback so we can mold this catalog into something they want to use." •



## MIXED NOTES

### ► Pop Smoke Shoots for the Stars

Pop Smoke's posthumous debut album, *Shoot For The Stars Aim For The Moon*, has become the longest running No. 1 Hip-Hop/R&B Album in 30 years. This acclaim means *Shoot For The Stars Aim For The Moon* has surpassed Michael Jackson's 1987 *Bad* and Prince's *Purple Rain*. The album has garnered over nine billion streams and eight platinum or multi-platinum singles, including the Grammy-nominated "Dior." The Brooklyn rapper was shot and killed in a home invasion in Feb. 2020 at 20 years old.



### ▲ Switchfoot Float in a Hot Air Balloon

In a recent episode of Switchfoot's monthly livestream series, *Fantastic Not Travelling Music Show*, the band performed at 3,500 feet from a hot-air balloon over their hometown of San Diego, CA. Frontman Jon Foreman says, "In a season filled with low moments, we were looking to lift everyone's spirits. Singing songs from a hot air balloon? Only in 2021!"



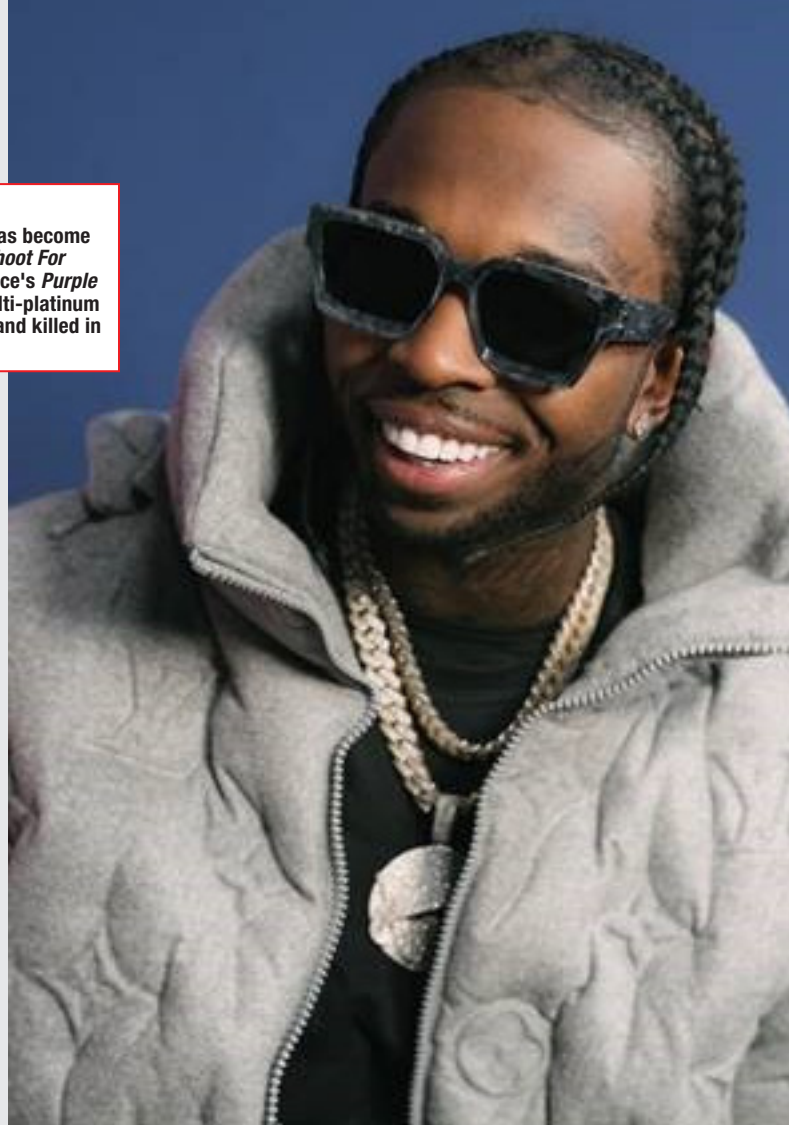
### ◀ Ellie Goulding Passes the Mic

Ellie Goulding has taken to social media to present her #PassTheMic series, interviewing experts and social justice leaders. Founded initially as part of the response to the global Black Lives Matter movement, the #PassTheMic series has grown to highlight major social issues, with guests and topics including: Patrisse Cullors, Co-founder of BLM, Dr. Philip Antiba Goff on policing, Nimko Ali on Samburu Girls Foundation and ending female genital mutilation, Jackson Katz, PhD about sexual violence and Al Gore on climate and indigenous rights.



### ▲ Social Distance Dance Club

Park Avenue Armory has announced the world premiere of Social! the social distance dance club, a new interactive and experiential movement piece, commissioned by the Armory as part of its Social Distance Hall. The project was conceived by Steven Hoggett, Christine Jones, renowned set designer for *American Idiot*, and *Harry Potter and the Cursed Child*, and multimedia artist and musician David Byrne of Talking Heads. Rehearsal photo courtesy of Stephanie Berger Photography/ Park Avenue Armory.







### ▲ Melissa Etheridge's Year of Livestream Concerts

In the beginning of the pandemic, Melissa Etheridge began interacting and giving back to her fans with intimate livestream concerts from her home studio. In the first performance in March 2020, Etheridge announces, "Yeah, I'm gonna do this every day at this time. 3 o'clock." A year and nearly 300 shows later, the Etheridge TV experience has a strong following of subscribers who tune in for daily immersions including Cover Song Tuesdays, hits, deep tracks and live chats, with insider looks at her home life in quarantine and guest appearances by her wife, Linda Wallem.



### ◀ Mike Posner is Cooler than Us

Mike Posner has announced he will embark on climbing the world's highest mountain, Mount Everest, after having spent the last year in intensive high altitude training in Colorado. Posner will be raising money for The Detroit Justice Center (DJC), a non-profit law firm working to create economic opportunities, transform the justice system and promote equitable and just communities. A Detroit native, Posner's father Jon, who passed away in 2017, served as a criminal defense attorney in Detroit for 40 years.

### ► DJ Battlecat AR-Produced Mt. Westmore

Legendary L.A. producer DJ Battlecat (Snoop, Ice Cube, 2Pac, Xzibit...) is mixing the upcoming hip-hop album from the newly announced supergroup Mt. Westmore, made up of Snoop Dogg, Ice Cube, Too Short and E-40. An early adopter of Audible Reality and 3D audio technology, DJ Battlecat is producing the album using a 3D Spatial Audio Processor, for fans to hear through Battlecat's ears, with an immersive studio experience.



## MUSIC CONNECTION

### Tidbits From Our Tattered Past



#### 1984—Untouchables—#20

Ignored by the majors, the ska-fueled, interracial band The Untouchables were riding high on their debut self-released EP when MC featured them on our cover. The band's grassroots success—selling 1,500 EPs per week—was a total outlier at that time. Discussing the band's Twist Records label philosophy, co-founder Philip Kramer advised, "Set your sights conservatively and only spend as much money as you think you'll make."



#### 2002—Hoobastank—#7

In our cover story on "the 'stank," lead singer Doug Robb recalled his band's days as a struggling, unsigned act. "We got so caught up in [trying to get signed] that we lost sight of what we were really doing. It got totally frustrating. They wanted to hear more, but still didn't sign us after we gave it to them." Also in the issue is a Q&A with Cash Money's Ronald "Slim" Williams.



# NORAH JONES

BY JONATHAN  
WIDRAN

PHOTOS BY  
DIANE RUSSO





**H**ad 2020 played out like any normal year, on April 7, Norah Jones would have been onstage at the Southbank Center in London celebrating the centennial birthday of her father, legendary classical sitar player and composer Ravi Shankar, alongside her half-sister Anoushka Shankar and British musician Nitin Sawhney. Instead, she was, like so many other artists in the early days of the worldwide COVID-19 lockdown, livestreaming from the intimacy of home, sitting at her piano and singing one of his rare Western compositions, "I Am Missing You."

As reported in Pollstar, the nine-time Grammy-winning singer-songwriter's performance of this song was her second most viewed online performance, with over 1.6 million views. Her first, a March 19 five-minute run through Guns N' Roses' "Patience," scored over 5.1 million views across various platforms, launching an intimate, delightfully low-tech weekly at-home livestream series that Jones continued throughout the year.

The series, which included a celebration of Willie Nelson's birthday and an appearance by Sasha Dobson, Jones' bandmate in the alt-country band Puss n Boots, earned the veteran artist a feature article in The New Yorker and the top spot by an artist on Pollstar's Q3 chart for 2020. By the end of September, she had posted more than 30 videos (full of originals and covers from a multitude of genres) and had received more than 18 million views.

Now, nearly two decades into her stylistically eclectic, always full of surprises and unexpected collaborations career, the singer is releasing her first-ever live album, *'Til We Meet Again*. Produced by Jones and her front-of-house engineer Jamie Landry, the collection gathers 14 performances from the extensive international touring she did from 2017-2019 at venues in the U.S., France, Italy, Brazil and Argentina. The first single, her self-penned bluesy ballad

*Pick Me Up Off The Floor*) and albums with her collective bands Puss n Boots, The Little Willies (an alt-country outfit named for Nelson) and the tongue-in-cheek alt-rock ensemble El Madmo.

Her 2010 compilation *...Featuring Norah Jones* included collaborations with Nelson, Outkast, Herbie Hancock and Foo Fighters. Since 2018, she has released a series of collaborative singles with a variety of artists and friends, including Mavis Staples, Jeff Tweedy, Thomas Bartlett, Tarriona "Tank" Ball, Rodrigo Amarante and Brian Blade. Her discography also includes collaborations with Billie Joe Armstrong, Ryan Adams, Keith Richards and Q-Tip from A Tribe Called Quest.

**Music Connection:** The title of the live album makes it more than a subtle wink to this strange past year with no artists on the road. What do you miss the most about being out there?

**Norah Jones:** I miss playing with a band and I miss the audience and action, the thrill of live performing in the moment where every time out, you can't go back and tweak what you've done or make it perfect. Believe it or not, I actually miss traveling, going through security and getting on a plane. I even had a dream recently about going on tour. It had nothing to do with music. It was just me going to the airport and feeling excited about getting in a security line and taking a long plane ride. Not being onstage for so long makes me appreciate the little things I hadn't appreciated in a long time. I miss the tour bus, hanging after a show having drinks, all of it.

**MC:** What were 2020 and 2021 supposed to look like, tour and release wise?

**Jones:** Last year we were supposed to put out *Pick Me Up Off The Floor* in May but it was pushed back to July. We would have done a lot of touring behind it, including a Japan tour. It's okay, though. I made the best of it with the 40-

from it. Listening to the audience made me feel warm all over. The band was great and we had so much fun on that tour, getting in the zone. We captured the essence of what live playing should be all about, and the energy really translates to the recording. One of my all-time favorite live albums is Bob Marley's *Live!* and I always remembered the spontaneity and energy he brought to his audience. I've always strived for that kind of magic and hope fans can hear it on the new album.

**MC:** What do you like most about the performances you included on *'Til We Meet Again*?

**Jones:** I have had a lot of different bands over the years, and they all have something really different. This album is focused on our most recent incarnation, stripped down to a piano trio for a lot of it, with many different arrangements and a looseness in the way we re-imagined the songs. It's nice to have a documentation for people who didn't get to see these recent shows. I consider it a real touchstone for me. Jamie has been recording my shows since 2012 and the performances he picked for me to consider were excellent.

**MC:** How did you go about choosing the material and exact performances? What were your criteria?

**Jones:** The starting point was the Rio shows, and we ended up focusing on that vibe with Brian Blade on drums and Jesse Murphy on upright and electric bass. There were some earlier shows with Christopher Thomas on upright bass, which I also liked. Over these few years, these trios made everything feel looser. We didn't always perform the same show, but there was a cohesiveness to what we were doing over these few years. For the album, we tried to pick a set list that would be similar to the feel of a single full show, with old and new material.

## "IT'S ALMOST MORE FUN WHEN YOU MAKE A MISTAKE, BECAUSE WE ALL JUST LOOSEN UP AFTER THAT. I LOVE THE ENERGY OF BEING IN THE MOMENT."

"It Was You" (which originally appeared on her 2019 studio album *Begin Again*), was recorded at the 2018 Ohana Festival in Dana Point, California with Pete Remm on organ, Christopher Thomas on bass and Brian Blade on drums. The album closes with Jones' 7-minute-plus piano-vocal performance of Soundgarden's "Black Hole Sun," a tribute to Chris Cornell that was recorded at the Fox Theatre in Detroit just days after Cornell's death following a performance at the same venue.

Other featured musicians include bassist Jesse Murphy, flutist Jorge Continente, percussionist Marcelo Costa and guitarist Jesse Harris, who wrote "Don't Know Why," the 2002 breakthrough single from her Blue Note Records debut album, *Come Away With Me*, that earned three Grammys (Record of the Year, Song of the Year and Best Female Pop Performance) and remains the only Jones single to reach the top 40 of the Billboard Hot 100.

Reaching No. 1 on the Billboard 200 album chart and (as of 2016) having sold over 27 million copies worldwide, *Come Away With Me* sparked a global phenomenon and an ever-evolving nearly two-decade career full of critically acclaimed and commercially successful solo recordings (the most recent of which is 2020's

plus livestreams that I never would have done. Raising two little kids, those were the only chances I could say I had something to do. I hadn't been super-active on social media before, so it was nice to stay in touch with fans that way.

**MC:** Creatively, what do you think the upsides are for musicians during this time?

**Jones:** I think overall we're going to see a really big moment in music because of the way artists are responding creatively to the pandemic era and not being on the road. There's a lot of outside-the-box thinking and it will be amazing to see what comes out of it. I got a drum machine for Christmas and I'm trying to do some stuff with it, but I'm not sure what it's going to evolve into yet.

**MC:** Did the concept of putting together a live album happen before the pandemic or was it strictly in response to it?

**Jones:** *'Til We Meet Again* never would have happened without it. I was listening to some live performances last summer for a charity drive that a radio show was doing. I had Jamie Landry, my soundman, send me a December 2019 show I had done in Rio. I thought it was really special and I wanted to pick some songs

I went back and forth a lot with Jamie and listened to a long list of songs and performances. He put them in a folder for me, with two or three versions of a song, broken down for me in a way I could digest without feeling overwhelmed. For a long time, I didn't think I wanted to include "Cold Cold Heart," but at the last second I heard one of our versions, and it was so great I decided to open the album with it.

The Chris Cornell song was really special, and I always get chills when I hear it. He had just played the theatre, and I worked on an arrangement of the song the day I performed there, hoping I wouldn't mess up the tribute. It is an amazing song and I knew I had to include it.

**MC:** Who were the tech people involved in recording, mixing and mastering? How is what we're hearing now different from what the audience heard when you performed these songs?

**Jones:** Jamie recorded the shows from the front-of-house soundboard, then multi-tracked them into Pro Tools. I got to listen to those reference mixes. He did remixes of all the tracks so they are slightly different from what the audience heard. As far as the tech goes, our whole crew was involved in getting the sounds at the shows just right, from setting up the mics on down. After



Jamie remixed the tracks, they were mastered by Steve Fallone at Sterling Sound.

**MC:** Were there any overdubs?

**Jones:** No. There were a few minor edits, like we made “Black Hole Sun” a little shorter because otherwise we couldn’t fit it on the vinyl version we’re doing.

**MC:** What did you learn from the experience of creating this album, and how was it different from doing a studio recording?

**Jones:** I will say that I love playing in studio with musicians who can still capture performances like the ones we did live. I also enjoy having the opportunity to add things piece by piece and layering vocal harmonies. Live is a totally different thing, that feeling of no do-overs. Even when you record live in the studio you get a chance to do it a few times. It’s never one and done. On stage, you know this is it, whatever it is, and if you’re too fast or slow you’ve got to go with it, own it and have to make it work.

**MC:** What do you love the most about live performing?

**Jones:** It’s almost more fun when you make a mistake, because we all just loosen up after that. I love the energy of being in the moment. It’s really special. It’s hard to have that anywhere else these days, being in an environment where you’re not filling the time between takes checking your phone. It’s also nice to feel the audience. I’ve never been super chatty onstage, but I actually like when I get heckled—or is that the wrong

when I’m off tour, I play a lot in those places, and have done them over the years with Puss n Boots and other bands. I have always enjoyed performing locally, and it’s been weird to have none of that for so long.

**MC:** You put out some interesting projects in 2020. The opening line to your bio for *Pick Me Up Off The Floor* says you didn’t mean to make another album. What does that mean in light of the fact that it’s a pretty amazing collection?

**Jones:** I was trying to put out singles and doing little sessions every few months, spending two to four days with somebody. It started with one of the first trio sessions I did with Chris and Brian, which got me inspired to write. It blossomed from there, and I did it with the intention to just do singles. Over time, I realized I had a lot of leftover material that was more cohesive than I expected. We added another session and had a full album to release.

**MC:** One of the most fascinating aspects of your career has been your ongoing collaborations with different artists in a multitude of genres and guest appearances on their albums. Why are those so essential to you and your evolving artistry?

**Jones:** It’s the way I came up as a musician, learning that not everybody comes from the same type of musical background. I’ll bet a lot of artists who don’t collaborate like this would get addicted to it. I’m always learning, trying new things, picking new ideas up along the way. It’s not about consciously trying to evolve,

that, because I was only searching to better myself and was not afraid to try new things.

**MC:** What was the hardest part about being an instant superstar?

**Jones:** The most difficult thing was going from being just a well-intended working musician for whom music was always something very positive to being in a realm where being very successful also made you vulnerable to people saying bad things and tearing you down. That was before social media, but there were plenty of chatrooms and message boards. There is always a tipping point with successful people in our culture where that happens. I had to learn how to not let any of that affect the way I made music. There was so much that was positive, but it was easy to let the negative things about people’s wrong perceptions of me get in my head. I learned that is all a normal thing that comes with success and I learned to turn it off to focus on what made me happy.

**MC:** You’ve been with the legendary Blue Note label your whole career. That’s remarkable in this day and age. Why do you think that relationship has lasted so long?

**Jones:** They’ve been my family and so great to me since the beginning. (The late President and CEO of the Blue Note Label Group) Bruce Lundvall was my friend and mentor and he would tell me the stuff the higher-ups (at the EMI Group) would want me to do but never made me feel I had to do anything I didn’t feel was right for me. He gave me money to make dem-

## QUICK FACTS

- Jones is the daughter of Indian sitar master and composer Ravi Shankar and concert producer Sue Jones, and is the half sister of fellow musicians Anoushka Shankar and the late Shubhendra Shankar.
- Jones attended the University of North Texas, where she majored in jazz piano and sang with the UNT Jazz Singers.
- Jones made her acting debut in director Wong Kar-wai’s first English language feature film, the romantic drama *My Blueberry Nights* in 2007.
- Jones has received nine Grammy Awards out of 17 nominations. Her most recent nomination was this year for Best American Roots Performance (“I’ll Be Gone”).
- Jones’ first three albums (*Come Away With Me*, *Feels Like Home*, *Not Too Late*) hit #1 on the Billboard 200 albums chart.



word. You know, when the crowd gets a little rowdy, because that inspires me to talk more.

**MC:** What are the keys to creating a great performance?

**Jones:** It’s that thing you can’t chronicle or put your finger on. As I was going back and forth between two different versions for the album, there were a few times I messed up the lyrics or made mistakes, but the performance still felt good and I couldn’t deny it was the better one. That’s the thing with any art form—everything is about that unknown extra bit of magic dust and you just hope you can capture it.

**MC:** These gigs you chronicle from 2017–2019...what kind of venues were they? Do you prefer playing smaller venues as opposed to arenas or large outdoor venues?

**Jones:** They were mostly theatres, including Live au Campo in Perpignan, France, a beautiful, weird open-air amphitheatre space. I love playing those kinds of outdoor venues, but I also love playing bars in New York. Usually

but doing it because it’s fun.

It was fun last year playing alone at my piano for the livestreams, but nothing excites me more than working with a band and playing with great artists. At heart, I’m a New York musician wanting to play with other musicians on various projects like I did before *Come Away With Me*. When that album became successful, I got a lot of calls to collaborate with heroes of mine I could never have imagined meeting, let alone creating music with.

**MC:** In a year, you’ll be celebrating 20 years since that debut album. What was the most surprising aspect of its incredible success?

**Jones:** Just the fact that it was massive was surprising for everyone involved. Blue Note did a great job promoting it. We were all caught up in a crazy whirlwind for a long time. Then coming out of it after a few years, I realized that the only way to enjoy that success was to keep making music I loved. When you start off like that, there’s always the potential to experience the fear of subsequent failure—but I never had

os before deciding to sign me. He said, “This isn’t jazz necessarily, but I love it.” Which took a lot of pressure off for me to become some great jazz singer. I can think of 10 to 15 people at the label who were always like family, hanging out, having drinks and dinner. Only (publicist) Cem Kurosman is there from my early days, but all the new people, including (current label president) Don Was, are great. I’m really lucky I fell into that group. They’re a little section of the industry that’s really special.

**MC:** In line with the title of the album, how do you think 2021 will play out for you?

**Jones:** I’m just trying to stay creative and give myself little things to look forward to. I’ve been writing a lot of songs lately and my head’s all over the place. It would be fun to play a live show at some point, but for now, I’m just gonna roll with whatever happens. Usually I’m at my best when I try different things without intending to do something new.

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# OVERVIEW

The Complete DIY Marketing Process



## Creating and Executing a Plan of Attack in a Nutshell

BY BOBBY BORG



In my 20 years of teaching and consulting, I couldn't tell you the number of times I've heard a young musician say, "I just do what I do, and if anyone likes it, they'll buy it."

My reply? "Congratulations, you're a true artist."

But as you get a little older and your responsibilities increase with school loans, mortgages, and even kids, this attitude carries a significant amount of risk, especially when you don't have other sources of income to take care of life's basic necessities.

Thus, to increase your chances for success, artists must adopt a more structured business and marketing approach from the start that involves researching, goal-setting, strategizing, assembling, and executing a customized plan of attack.

This approach—called "the complete marketing process"—is used by the world's most innovative companies—and now it can be used by you, too. While the material presented in this guide is just an overview, it is expanded in my book *Music Marketing For The DIY Musician (Second Edition)* found on [amazon.com](http://amazon.com) or at [BobbyBorg.com](http://BobbyBorg.com).

So, what are you waiting for! Let's start chipping away at these 10 helpful tips.

## 1 Describe Your Company's Vision and Set Your Career on Course

The marketing process typically starts with a "vision"—a declaration that defines that ultimate place you'd like your company to be in about seven to 10 years down the road.

Your vision is what gets you out of bed in the morning and gives your life meaning. I'm not talking about the color of your mansion in the French Riviera or the remote island you want to own in the Maldives, but rather a vivid musical/business focus that complements your strengths and passions and sets your career on course.

To illustrate, long before Marilyn Manson ever became known to the world, he envisioned himself as being a "pop star who would one day shock the world." Personal sources say that when he was just a student of journalism at a small community college, he actually had drawings of costumes and stage set designs along with other business and creative details. This was Manson's "North Star"—his guiding light. He held true to that vision and projected it into everything his band or "company" did. Several Platinum albums and Top 10 hits later, he succeeded at living his dream.

So then, what are your strengths and passions, and what is your overall musical vision in about seven to 10 years?

Do you see yourself playing a style of R&B, rock, folk, hip-hop, jazz, or perhaps some new subgenre you aim to create? Do you aspire to be a major recording/touring artist known all over the world, or forever a local independent musician happy to be surviving on your music? Will you sell records, tour, and create merchandise, or will you write and produce? What kind of artist identity will you project to your target fans: wholesome and sweet, gangsta and badass, intellectual and socially conscious, or something else? Do you want people to see you as a role model? Do you want to make people happy and hopeful? Will you be the voice for the oppressed and unfortunate? Or will you stand for certain values in the world that are important to society as a whole?

Look, gang, by determining what's true to your heart and visualizing your higher and greater career and life purpose, you'll be able to more easily chart the course to your desired destination.

## 2 Identify Opportunities or "Needs" by Conducting a SWOT Analysis

While keeping your internal strengths, passion, and overall vision at heart, now it's time to examine the "external environment" of your organization more thoroughly and see how your

musical vision matches up with people's wants and "needs." By doing this, you can further refine your true musical purpose, and even discover a void in the marketplace that you can fill better than anyone else.

As previously stated, Marilyn Manson had a clear vision of being a pop star who shocked the world. But he also identified and filled a specific societal need and void in the marketplace for an entertaining and horrifically dramatic new stage personality, similar only to what a now-aging Alice Cooper had done 23 years before.

In yet another example, guitarist Pat Metheny always envisioned himself as being an exceptional and forward-moving jazz musician. But he also identified and filled a specific industry need and void in the marketplace for an exciting new artist who could propel traditional jazz into the future using new technologies, such as synthesizers and robotics, unlike any other jazz musician before him.

**"It's about creating music that truly matters to you, but also music that gets heard."**

An extremely valuable tool to help you examine the external and internal environments of the marketplace is called a SWOT analysis. SWOT is an acronym that stands for strengths, weaknesses, opportunities, and threats. The purpose of this tool is to:

- *Identify a consumer need or opportunity in the marketplace that matches well with your internal strengths.*
- *Convert any weaknesses you may have into company resources. And . . .*
- *Minimize or eliminate the threats or risks your company might face.*

Primary research methods (surveys, interviews, observation, etc.), as well as secondary research techniques (blogs, trade associations, magazines, etc.) can be extremely helpful when conducting your SWOT analysis.

Whether or not this "bigger picture" approach is new to you, be assured that SWOT is a very common tool that has been successfully used in marketing for decades by top companies, and it is one with which you will soon become even more familiar.

## 3 Analyze Your Most Likely Customers and Target Your Market

Now that you have a more refined purpose and clearer idea of the external environment and the market need you will attempt to fill, it's important to identify and thoroughly analyze the most important people in the world: your "most likely" fans. These are people or businesses that share similar characteristics and are most likely to come out to your shows, buy your music, or license your songs. Bottom line: You have to thoroughly understand your target audience. You must know where and how to reach them with consistent marketing messages designed to communicate your company's common-ground beliefs, as well as your products' meaningful and relevant benefits (i.e., what your products do for your target customers).

To describe your most likely fans, use any combination of factors you deem relevant and useful, including age range, gender, geographic location, lifestyles (activities, interests, opinions), and behavioral characteristics, such as why they go out to clubs and how often. Should your most likely customers be other businesses—for example, when you're a composer serving ad agencies and music libraries—then use factors such as company size, number of employees, and geographic location.

The more narrowly you define or segment your customers, the more customized and personalized your products and marketing messages can be to appeal to them. It's one thing to think of your fans simply as "metal heads" and another to think of them thoroughly as male, angst-ridden metal heads, aged 21 to 32, with annual incomes of \$40K to \$60K, who are interested in watching extreme sports, vaping, getting tattoos, and going to clubs once a week to see a high-energy show and to bond with like-minded people.

Once you win over your most likely fans (or primary segment) with customized marketing messages, you can then target your next likely fans (or secondary segment).

To conduct customer research, examine the fans of other bands in your genre or closely related genres, and also examine the fans you



may already have. You can do this by visiting social media sites and reading what fans say, attending concerts and observing the audience, and just speaking with fans to discover what they want and need and what they may not even know they want or need.

Don't worry, if at first you have trouble creating a fan profile—you'll continually fine-tune and adjust it as you gain more experience as a marketer.

## 4 Learn from Your Competitors by Conducting a Competitor Analysis

Differentiation is crucial to your success, so the next step in the marketing process involves conducting a competitor analysis. This requires you to thoroughly analyze your competitors' images, products, prices, distribution methods, and promotion strategies. What's that, you say? You don't have any competition? Of course you do! There are many levels of it, but for your purposes, competition could simply be defined as "any artist whom your most likely fan could see as being similar to you." Or more to the point: "any artist who could draw attention away from you."

To conduct a competitor analysis, pick two local artists and two national artists to examine. You can conduct simple research online to determine what works and doesn't work for these artists and, more importantly, to find out what the fans of these artists think! This should provide detailed information to help you set your career apart in a way that's meaningful to your target audience.

To illustrate, after the Police realized that other rock/reggae bands in England had not yet attempted to gain an edge in the United States market, it toured the U.S. relentlessly in vans on a bare-bones budget, won over audiences, and earned the position of being the first band of its kind in America. And as the late talent agent Ian Copeland told me in a personal interview, "The rest is history."

And in a more current example, after Mona Haydar lived through years of religious and cultural discrimination at the height of America's military involvement in the middle east, she began rapping over Syrian influenced beats while fully clad in her traditional Hijabi and is making her mark today as one of the first female Syrian-American rappers in the Indie music scene. Her song "Hijabi" was recently named as one of the best protest anthems by Billboard.

## 5 Demo Your Products and Services and Get Invaluable Feedback

The next few steps in the marketing process deals with "research and development." This involves developing, testing, interpreting, and refining your products and services to get invaluable feedback from your target fan. "Feedback is the breakfast of champions," says management expert Ken Blanchard. "It opens your eyes and gives you an opportunity to forecast the future." Without it, you're only creating in a vacuum. And that's risky! Now consider this:

- *The first step in the process involves developing a prototype of your products and services (or just a clear "idea" of them) to gauge the receptivity of your intended audience. This could simply mean writing and recording three to five songs inexpensively, imagining a brand name that captures the*

*personality of your music, and considering a visual identity, such as a logo, that you sketch on a piece of paper.*

- *The second and third steps are deciding on the method of testing you'll use (surveys, casual observation, interviews, etc.) and then conducting these tests on an audience via your social networks, an informal rehearsal room, or a club performance.*
- *The fourth and fifth steps involve deciding what your data really means and then determining what changes and/or additional testing (if any) need to be conducted. This might require you to go back and rethink your vision and SWOT analysis and even develop and test more recordings until you can show your idea is something about which people are truly excited.*

**"Like a shark that must keep swimming to take in oxygen, your career dies if you stop marketing and measuring your efforts!"**

As Edward McQuarrie explains in *The Market Research Toolbox*, market research can never provide guarantees, but it acts as an "uncertainty reducer." It can help you predict the future and save you a significant amount of time and money, which might otherwise be spent on creating products that simply don't sell. Keep in mind that the key focus of my book is to help musicians like you turn your art into a more successful business. It's about creating music that truly matters to you, but also music that gets heard.

## 6 Set Your Marketing Plan Goals by Using the SMART Model

As soon as you feel positive that you have a product/service of which you are proud and that will appeal to your most likely fan, you should set your marketing plan goals for the next year. Written goals help provide short-term guidance on the path to achieving your long-term vision.

Goals should be expressed as specific (exact) and measurable (countable) objectives based on the sales and/or awareness you would like to achieve in the marketplace within one year from executing your plan. For example, your first-year goals might be based

on getting X number of streams on each of your single-song releases, making back X percent of your initial investment of Y dollars, licensing X songs in film and television, or increasing your fan base from X to 5X fans.

Goals should also be established on realistic projections, observations, past successes, and available company resources to ensure they are attainable or "doable." Consider how well your competitors are selling. Think about whether you have sufficient access to personal savings, family loans, and discounted services to meet expenses. And assess whether you have access to band members and fans who can share the workload. These are all important factors.

And finally, goals should include the general strategies you'll use to help you arrive at your desired and specific destination at the end of the year.

In short, goals should follow the "SMART" model (a popular tool revised slightly by me to mean specific, measurable, attainable, road-mapped, and time based). And remember, goals should be high enough to challenge you, but never high enough to beat you.

## 7 Find the Right Blend of "Marketing Mix" Strategies to Achieve Your Goals

With your marketing goals firmly in place, you must now develop further the right mix of strategies to help achieve them. These strategies, appropriately called "marketing mix strategies," include the "four P's" of marketing (product, price, place, and promotion), as well as three other important building blocks (company branding, product branding, and measuring). Remember, these strategies will all be expanded upon in subsequent chapters, but they are introduced briefly below:

- *Company Branding: This involves building a name, logo, slogan, attitude, look, and so forth that together create a unique image in the customers' minds.*
- *Product/Service Branding: This involves creating strong names, packaging, and a personality that are consistent with the overall company brand, yet distinct from your other products/services and those of the competition.*
- *Product/Service Development: This is the process of finalizing your offerings (songs, beats, albums, merchandise, live performances, fan clubs, etc.) for the marketplace, and designing an expert customer service policy to meet the needs of your target fan.*
- *Price: This is the intersection of the amount you are willing to charge for your products/services and the amount your fans are willing to pay for them. Strategies may include keeping the price within consumer boundaries, donation pricing, free pricing, and more.*
- *Placement (or Place): This is the distribution of your products/services to places where your target fans will find them easily, such as specific online sites, live-performance venues or stores, and certain TV shows and video games.*
- *Promotion: This is the process of communicating your products' unique features (what they are) and benefits (what*



they do) to stimulate the interest, attention, decision, and action of your target audience. This can be done via the following strategies: Internet, word of mouth, guerrilla marketing, radio promotion, sponsorships, publicity, direct marketing, sales promotions, face-to-face selling, advertising, and more. While there are many promotional methods, the ones you choose will depend on your audience, budget, experience, and careful research. And finally . . .

- **Measuring:** This is the continuous process of collecting, analyzing, and acting on important information collected from the marketplace. This might include feedback about the effectiveness of your marketing efforts and ideas from fans for new products and services. Computer programs like Excel and Access can aid you in organizing data.

Just in case it hasn't yet sunk in—it's not the individual marketing strategies (the parts) themselves that will help you to achieve your marketing goals, but rather the complete "mix" of strategies (the whole) functioning as one complete, integrated system of marketing communication. It's the "right blend in the right amounts" that's required. Thus, careful consideration must be given to how each strategy ultimately affects the others and ultimately affects your target customer.

For instance, if your brand identity strategy calls for promoting your fans' perception of you as the "bad boys of rock," you had better think twice before considering a place strategy including gigs at county fairs between the petting zoo and the cotton candy stand. [Laughing!] You get the idea.

As USC professor Ira Kalb puts it, "Marketing strategy planning is a lot like baking a cake—it requires the perfect mix of several ingredients all blended into one to achieve a desired outcome, but also a willingness to get feedback and the patience to carefully adjust the strategies accordingly until you get it right." To which Harvard Business School professor John P. Kotter adds, "The strategy decisions you don't make are just as important to the ones you do make." This might seem like common sense, but as I frequently say, "Common sense is not always so common."

## 📁 Assemble a Marketing Plan of Attack™ and Present Your Ideas Effectively

Your next step (as if the above steps in the marketing process were not enough!) is to compile all of the information gathered in your research and planning and put it into a standard marketing plan format.

A marketing plan (or as I call it, a Marketing Plan of Attack™) is a written document that serves as a road map for your business idea and marketing campaign, a communicative tool to keep all the members of your organization on track, and even a sales document to attract potential investors, distributors, and others. Yup, you heard right! No matter if you are an artist recording an album to release it to fans or a composer building a studio to deliver tracks to ad agencies, a marketing plan could help you attract investors to fund your career. Marketing plans are tools business people expect, and they include language professionals are used to reading.

A Marketing Plan of Attack™ must be clearly written with complete, easily understandable

sentences. The information is usually written in one of three ways: first-person plural (we), first-person plural possessive (our), or third person (your company name, or it or they). Your plan must also be concise (bigger is not necessarily better) and use common, easy-to-read font styles, like Times New Roman at 11- or 12-point size with 1.1 or 1.2 line spacing. A plan should also be paginated well, with consistent headings, subheadings, and bullet-point styles marking each section.

Keep in mind that a marketing plan is "a living, breathing document." In other words, a marketing plan is not something you assemble once and use unchanged for the next year, but rather, it is a fluid tool that is continually revised as you evaluate its performance and observe new marketplace developments on your path to success.

By the way, I call it a Marketing Plan of Attack™ because when it is handled with the extreme detail and care this book outlines, your plan should be analogous to a battle plan—something on which you'd be willing to bet your entire life and the lives of others on your team. After all, your career and success really are that important to you! Right? Music is your heart and soul.

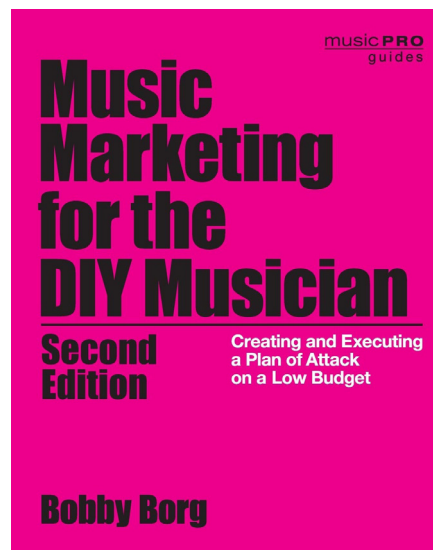
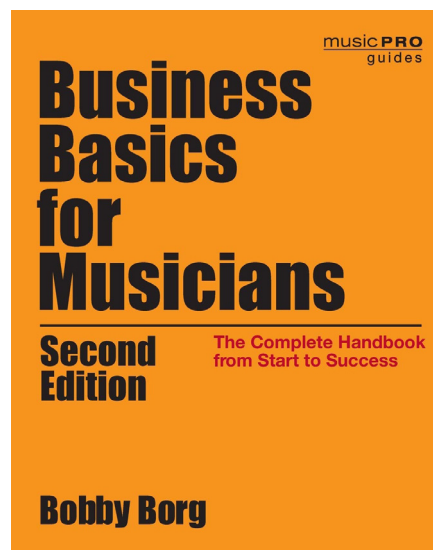
## 📁 Execute Your Marketing Plan Effectively and Get Results

Finally, doing the aforementioned work and compiling a plan are an essential beginning, but you must now execute your strategies successfully within the framework of your budget and timeline to give them worth. There are several factors that can seriously affect the outcome of your marketing plan all discussed in *Music Marketing For The DIY Musician*. But here are three things to chew on for now:

- *First, you must get together the financing on which you based your marketing plan goals—whether it be personal income or savings, a small loan from family members or friends, personal credit cards, customer donations and pledges, or "barter exchanges" (which are trade-offs of goods or services with others). Heck, artists like Amanda Palmer even presold her record online and collected as much as one million dollars. Whatever the method you use, now it's time to secure your financing! Remember, you're not going to get very far if you run out of gas to put into your car.*
- *Second, you must take charge of your career and fully embrace the "do-it-yourself" methodology on which this book is based. Or, to think of it another way, you must fully utilize a "do-it-together" methodology toward your business and marketing. One band member can be the website guy, another the fan club and database gal, and another the promotion person. If you're a solo artist, and even if you're in a band, you can create and utilize a street team of your most dedicated hungry fans or friends to help you with all of your marketing tasks. Just remember that you have to take the bull by the horns early, because no one else will. And then, finally . . .*
- *Third, remember that you must strive to keep your work ethic in check over the long haul. Marketing is not something you do for just a few weekends. It's a continual process. Like a shark that must keep swimming to take in oxygen, your career dies if you stop marketing and measuring your efforts!*

## 📁 Does this all sound daunting?

Look at it this way: your overall strategy can be to attract the attention of those who can help you by first helping yourself! Light as many small fires as you can till people see the smoke and take notice. Create some momentum in your career, and get the managers, producers, publishers, and investors to come to you. And they will come. As Guy Kawasaki, author of *The Art of the Start*, would say, investors are known to "pay attention to when the dogs are eating the dog food." This might take a little time and hard work to make happen, but if you're a "lifer" and not just some wannabe weekend warrior with a popstar fantasy, sweat and time shouldn't mean a thang!



**BOBBY BORG** is the author of *Music Marketing For The DIY Musician* and *Business Basics For Musicians*, both in their Second Editions (2020). You can purchase Bobby Borg's books and also sign up for his weekly free blog "Borg's Blog" by visiting [bobbyborg.com](http://bobbyborg.com).



# PreSonus Revelator USB Microphone

**W**hen COVID hit, almost overnight most of us had to figure out how to reinvent the way we communicate through the internet. Zoom and Skype calls, while important, suddenly took on a whole new level of usage in our everyday lives. The PreSonus Revelator is an affordable, feature-rich USB microphone that addresses this problem and can seriously raise your vocal sound quality, whether it is on your next Podcast, Livestream or Studio recording session or simply your next Zoom call.

After registering the Revelator on the PreSonus website, you are ready to download the PreSonus Universal Control App and

the Revelator is an interface, it can do livestreaming.

The controls on the PreSonus Revelator are simple and straightforward. On the front of the PreSonus Revelator you will find a Preset and Monitor Buttons, a Volume control that also doubles as a Mute button. There is a Headphone output on the bottom of the PreSonus Revelator that makes monitoring the PreSonus Revelator with near zero latency as easy as plugging in your headphones and a USB-C port for connecting the PreSonus Revelator to your computer. You can, via the Preset Button on the microphone, switch

the Revelator's signal processing and internal mixer, including routing audio bidirectionally between the Revelator and your computer. Among other things, this enables you to play back your recorded audio content during your podcast or livestream. You can, in the same way, loop back two additional audio sources on your computer—iTunes, Spotify, etc. This is a key feature of the PreSonus Revelator and one that for a lot of podcasters and livestreamers will be a game changer, because up till now you would have needed at least some external equipment that does what the PreSonus Revelator is able to do “all in the box.”



optional Studio One Artist DAW software and you're good to go. The PreSonus Revelator is designed to be able to be used standalone, but also is capable of being integrated into a larger ecosystem of PreSonus products, all of which are designed to offer a level of creative freedom that, until now, was unavailable for many of us. The PreSonus Revelator features onboard Digital Signal Processing (DSP) that facilitates professional quality livestreaming or podcasting without the need for any external audio equipment. The PreSonus Revelator's onboard DSP means the PreSonus Revelator won't tax your computer's overall processing power.

The PreSonus Revelator can be used as a standalone USB Microphone simply by plugging it into a USB port on your computer. It is designed to be operated by just about anyone, whether or not you or they have any pro audio knowledge or experience. The PreSonus Revelator is an audio interface with DSP, as well as a Microphone. Because


between four presets affecting the overall character of the microphone. Up to 16 other presets can be dialed in from the Universal Control App.

All the features and functionality of the PreSonus Revelator expand significantly once you open the PreSonus Universal Control App. When launched, you will see a four-channel mixer that allows for in-depth fine tuning of all of the microphone's characteristics as well as additional presets and on-board DSP and effects, reverb delay, EQ and more. The Universal Control app features an integrated PreSonus Revelator Fat Channel with High Pass Filter, Noise Gate, three Compressor models, three EQ models and a limiter. You also get vocal effects: Comp Filter, Delay Doubler, Ring Modulator, Vocoder.

With the PreSonus Revelator, “Loopback” or mixing-in up to three additional audio sources with the Universal Control app is quick and easy. The app provides complete control of

To unlock the PreSonus Revelator's full potential, you will want to check out PreSonus Sphere. It's a global cloud-based community of creative professionals that gives you complete access to just about every software product PreSonus makes, for one affordable monthly or annual fee. Joining PreSonus Sphere gets you a comprehensive set of software recording tools, as well as built-in collaboration tools that allow for file sharing with other artists, chats with fellow members and with established artists who are experts with PreSonus products, and exclusive instructional videos, bonus content, and members-only events. Check out the PreSonus website for full details.

The PreSonus Revelator is a bargain at \$179 MAP street price and gives you a creative toolbox that goes well beyond the capabilities of simply being a great USB microphone. Both the PreSonus Revelator and PreSonus Sphere are available now.

Find out more at [presonus.com](https://presonus.com) 



# Gibson Guitars CEO James Curleigh

**Q**uickly, ask yourself how many of your favorite musicians play Gibson guitars. Rest assured, you'll find it will be a near infinite list spanning multiple musical genres. Since 1894, Gibson is a brand that has been synonymous with world class craftsmanship, legendary performers and innovative excellence.

However, in 2018, a great deal of that golden luster had been tarnished. Gibson sales were down and the company had accrued millions of dollars in debt, finding itself caught in the mire of bankruptcy. Things were looking rather bleak for the music instrument titan. But then, after years of declining sales and undefined relationships with music dealers, artists and fans, the tide began to turn.

leader and musician was reluctant because he was comfortable at Levi Strauss. "But I soon realized this was literally the dream situation of a brand that needed to be restored," says Curleigh. "I had the experience and I had the passion. I felt it was more of a noble cause. So I made the decision and headed to their headquarters in Nashville to rebuild Gibson."

Just how did a major corporate player like Gibson wind up in such treacherous waters? Curleigh offers some insight as to that end, and the challenges he's had to overcome. "Over time, Gibson took its leadership for granted and it expanded into categories and areas where, they either didn't have experience, or it wasn't a good fit," explains the Harvard and Stanford business school alum. "The obvious obstacles

of brands that is contributing to make the company a formidable force once again. Epiphone guitars are the classic and more accessible brand. "We have the Epiphone originals and the Epiphone models inspired by Gibson," explains Curleigh. "You see that SG on the cover of an AC/DC album or Greta Van Fleet. And you say, 'Man, I want that guitar but it costs \$2,000 for a Gibson SG. But you can get into an Epiphone one for \$400. So we re-launched Epiphone as the guitar for every stage in life.' Their other brands include the Kramer line of guitars, KRK studio monitors and audio gear, and Mesa Boogie amplifiers.

Going forward, the company just launched the Gibson App that will appeal to beginner, intermediate and pro level musicians. It's



*"I soon realized this was literally the dream situation of a brand that needed to be restored."*

If the iconic brand was going to navigate through this financial period and have a shot at reclaiming their place in the music and instrument manufacturing industry, they needed new leadership. Enter James "JC" Curleigh, who became Gibson President and CEO on November 1, 2018. Previously he spent seven years in San Francisco as president of Levi Strauss, essentially rebuilding that iconic clothing brand as well. "I read an article about Gibson going bankrupt," says Curleigh. "I thought it was sad news. But I felt I understood iconic brands and I have a bit of a playbook that might be able to help. So I reached out to some of the folks that were taking the company through the obstacle course of bankruptcy."


Gibson asked Curleigh if he would consider becoming their CEO. At first the corporate

were: quality was eroding on our guitars and relationships with dealers were strained. Artists loved the brand, but they didn't like working with the company. So, we invested more in our factories in year one than in the previous 10 years combined. We also made fewer guitars, but we made better quality. And then we started rebuilding relationships with our dealers. We became partners with them and not making it just a transactional deal."

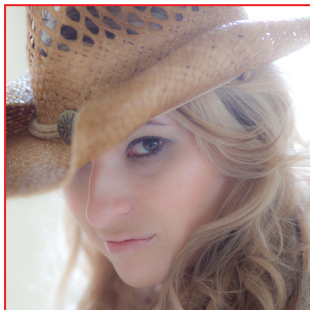
, generally, made the company and its family of brands more accessible and visible to the public once again. "No leader can guarantee success in the future," admits Curleigh. "But we should be able to guarantee we can set better conditions for success, and that's what we did in year one."

In addition to the authentic product line that is Gibson guitars, there is now a family

got a great tuner, a learning platform and a connection to Gibson TV and gibbon.com. In April 2021 the Gibson Garage will be unveiled. It will be a 8,000 square foot experience that will include a live stage, Gibson Custom Shop, artist relations booths, apparel and gear retail shops and many other interactive features located at their headquarters in Nashville, TN.

"Since 1894 we've seen 23 different presidents and 33 different election cycles come and go," says Curleigh. "And we've seen a wide spectrum of generational change. What truly made America, America were brands like Levi's, Gibson and Harley-Davidson. Even in the modern day you have Amazon and Tesla. It's about dreaming big and then putting execution behind it. We want to bring something to people's daily lives that matters. That's where I want Gibson to be." 





## AJ Jansen

**Contact:** [ajjansenmusic@gmail.com](mailto:ajjansenmusic@gmail.com)  
**Web:** [ajjansenmusic.com](http://ajjansenmusic.com)  
**Seeking:** Booking and Artist Manager  
**Style:** Singer-songwriter, Country

We're hearing a mixture of virtues and vices in these recordings by AJ Jansen. On one hand, she's got a good, rangey voice and is backed by a group of musicians who can really play. We're not all that high on her original material, however, which lyrically seems superficial and inauthentic. And when it comes to country music, you better be authentic, right? Jansen's strongest outing, overall, is "Bars, Scars and Old Guitars" where her voice and the entire production (enriched by synth sounds) has a rich, full effect. Once again, however, the song's lyrics come across as predictable, sugar-coated sass. Seems like a move to Nashville could do wonders for this Connecticut-based artist. No cowgirls in Connecticut!

Production ..... 8  
 Lyrics ..... 7  
 Music ..... 7  
 Vocals ..... 8  
 Musicianship ..... 8

SCORE: 7.6



## Bill Rotella

**Contact:** [billrotellamusic@gmail.com](mailto:billrotellamusic@gmail.com)  
**Web:** [billrotellamusic.com](http://billrotellamusic.com)  
**Seeking:** Film/TV Placement, Distribution  
**Style:** Americana, California Rock

A seasoned artist with 14 albums under his belt, Bill Rotella has the self-assurance of an artist who knows what he's about—he's a storyteller. And everything about these tracks labors in service to that. First-rate production enables the singer's voice, his every word, to come through loud and clear. Well, maybe not loud, for Rotella and his expert band are about creating a high-touch, homespun mood, drawing you closer to the campfire. "Wishing Well" is typical of his folksy, nostalgic, wisdom-dishing side, while "The Other Side," set to a brisk, harmonica-fueled pace, delivers a poetic commentary on our unsettled times. Americana music fans will appreciate this artist and welcome his new recordings.

Production ..... 9  
 Lyrics ..... 8  
 Music ..... 7  
 Vocals ..... 7  
 Musicianship ..... 9

SCORE: 8.0



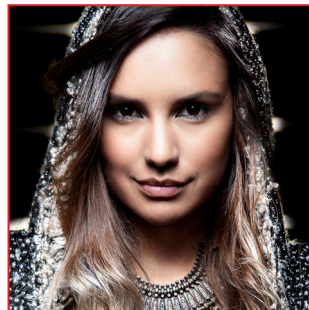
## Tom Ciurczak

**Contact:** [tcicurczak@blc-america.com](mailto:tcicurczak@blc-america.com)  
**Web:** [tomciurczak.com](http://tomciurczak.com)  
**Seeking:** Label, Film/TV  
**Style:** Rock, Americana

Artist Tom Ciurczak is a crafty songsmith backed by a well-oiled band, and he has learned well from masters such as Bruce Springsteen and Steve Earle. In fact, The Boss looms heavily in "Winter Highland Falls," an amiable tune whose climax swells with a sax solo, bells and percussion. Ciurczak shifts to a poetic/troubadour mode on "Mine Torn Road," which is highlighted by a sombre piano. He then shows his grittier side in the defiant "Ishmael" as a folksy fiddle lends an historic Americana air to his imagery. Despite his strengths, this artist's voice—his key instrument—too often has a demo quality to it. And he tends to under-enunciate his lyrics. We suggest he try a beefier, better balanced sound mix.

Production ..... 7  
 Lyrics ..... 8  
 Music ..... 8  
 Vocals ..... 7  
 Musicianship ..... 8

SCORE: 7.6



## SoundzOfZen

**Contact:** [soundzofzen@gmail.com](mailto:soundzofzen@gmail.com)  
**Web:** [soundzofzen.com](http://soundzofzen.com)  
**Seeking:** Label, TV/Film Placement, Review  
**Style:** R&B, Soul

Bianca Cherie Amezcua is SoundzOfZen. With production provided by Camron Williams, she seems to us like an artist whose potential is for real—but unrealized at this time. On the plus side, there's a moody consistency from song to song, as well as a quiet positivity in the artist's message. "Love Will Find A Way" is, despite her reserved delivery, an encouraging, optimistic and sweet song. Kind of a sonic pacifier, really. Her slightly raspy, monotoned singing style continues amid soft pillows of synth sounds on both the optimistic "Fallin'" and the inspirational "Put On Your Crown." As a next step, we urge this artist to work with a vocal coach who can help to expand on her natural gift.

Production ..... 7  
 Lyrics ..... 7  
 Music ..... 8  
 Vocals ..... 7  
 Musicianship ..... 7

SCORE: 7.2



## Atomic Mandela

**Contact:** [mandelapromotions@gmail.com](mailto:mandelapromotions@gmail.com)  
**Web:** [@AtomicMandela](http://youtube.com)  
**Seeking:** Label, Booking, Management  
**Style:** Hip-Hop/Rap

Higher-consciousness rapper Atomic Mandela hails from SoCal, with familial roots in El Salvador, Ethiopia and Eritrea, which has enriched a deep faith in his music. We hear a retro sound in the socially provocative "Martin X," reminiscent of NWA or Run the Jewels. While all tracks employ clever wordplay, many lyrics are laden with biblical passages and references. In "Eve" ("like R-I-B"), we hear "Out of all the Marys, she's my Magdalene," over Dre-esque beats. At times, working in certain scripture (Phillipians 4:13 in "Get Right with God") comes out clunky and unbalanced. With a bit more work on technique, Atomic Mandela will definitely hook an audience, as there is demand for faith-endorsed hip-hop.

Production ..... 8  
 Lyrics ..... 7  
 Music ..... 7  
 Vocals ..... 7  
 Musicianship ..... 7

SCORE: 7.2



## The Gama Sennin

**Contact:** [amanda@trendpr.com](mailto:amanda@trendpr.com)  
**Web:** [thegamasennin.com](http://thegamasennin.com)  
**Seeking:** Film/TV, Booking, Playlist  
**Style:** Psych-Rock, Alternative

A label like Alive Naturalsound could be interested in a band like The Gama Sennin, whose sound (gobs of guitar distortion) coolly conjures the psych-garage attack of classic '60s artists who spewed out a raw brand of punkish rock & roll. That spirit is alive in songs such as "I Kill You," the stomping, accusatory "Trigger Finger," and the heavier "Premonitions," with its grand guitar growl and cool, woozy finale. And we have to mention singer Kevin Maguire, whose natural voice has the ideal tone, texture and attitude for this stuff. While "Trigger Finger" caught our ear the most, we also suggest that the band structure their songs so that they climb and build up to deliver a more killer climax.

Production ..... 8  
 Lyrics ..... 7  
 Music ..... 7  
 Vocals ..... 8  
 Musicianship ..... 7

SCORE: 7.4

**Music Connection's** executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score. A final score of 6 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.





## Sub-Radio

**Contact:** fiona@thebloomeeffect.com  
**Web:** sub-radio.com  
**Seeking:** Exposure, Promotion  
**Style:** Indie-Pop

A D.C.-based sextet, Sub-Radio has a signature sound that's positive and uplifting—a brand of pop-rock whose well-put-together fusion of guitars and electronics gives a smiling nod to '80s pop music. Production is stellar, loaded with an array of clever effects (including panning synth-horns) that lend each track a certain fizz. All of it is spearheaded by singer Adam Bradley, whose tenor is ideal, even climbing to a falsetto when it's called for. Meanwhile, the group's vocals deliver a buoyancy that's all-out infectious. We can see this band making an impact in a live, summery setting, lifting the crowd with songs like "What You Want to Hear" and the thumping "Disco" that seem tailor-made for a festival singalong.

Production .....	9
Lyrics .....	7
Music .....	8
Vocals .....	8
Musicianship .....	8

SCORE: 8.0



## Pretty.

**Contact:** prettythebandla@gmail.com  
**Web:** prettytheband.co  
**Seeking:** Label, Management, Sync  
**Style:** New New Wave, Alt-Rock

Right out of the gate, this five-piece band hits you with a vibrant, welcoming, singalong pop-rock ("HYA") that has super-fluid fretwork and extremely powerful drums. And what becomes clear soon enough is the '80s New Wave element in the band's pop-alternative sound. Production is just as sparkling (great bassline) on "In A Place (The Bends)"—"That girl will give you the bends!" The band then shifts gears to deliver the icy sparkle of "Between The Lines" where prominent synthesizer and echoing reverb provide the appropriate downtempo mood for a song of love and devotion. Though lyrics are maybe too often slurred and mumbled, we still gotta commend this band for its long list of strengths.

Production .....	9
Lyrics .....	7
Music .....	8
Vocals .....	8
Musicianship .....	9

SCORE: 8.2



## Les Fradkin

**Contact:** les@lesfradkin.com  
**Web:** lesfradkin.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Progressive Rock

An accomplished sideman and composer, Les Fradkin has put together a collection of songs in which the artist states what's on his mind—and, these days, there's plenty of topics for him to rail about. "Turn to the Movement" is a keyboard-driven song, riding an inspirational wall of sound, that amounts to a rallying cry: "Anything you want can turn out right!" The song "Remote Control" stands out for its angelic mid-section, which is both dramatic and theatrical. Fradkin's most direct social commentary is "Living in a Black and White World" where he states how "Politicians are getting in the way." Documentarians looking for highly politically-fueled tracks could find a use for these tunes.

Production .....	7
Lyrics .....	7
Music .....	7
Vocals .....	6
Musicianship .....	7

SCORE: 6.8



## The Sweet Kill

**Contact:** thesweetkill@gmail.com  
**Web:** thesweetkill.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Dark Wave, Gothic

Pete Mills-led The Sweet Kill will not be for everyone, but fans of the over-the-top and the macabre will love it. Piano-driven "Undead" is dark! Each song from *Letters to A Vampire* exudes humanity for modern outcasts. "Forbidden" and "Queen of the Damned" are upbeat, even dancey, with heavy guitars and electronic drumbeats, reminiscent of Nine Inch Nails. Mills' vocals could benefit from less compression, or perhaps even recruiting a different singer. A perfect outfit would be a theatrical staging, a la Jason Segel's puppet-Dracula musical in *Forgetting Sarah Marshall*. A tip Mills can borrow from the movie is to take the gothic themes a little less seriously, which can help bring accessibility to the music.

Production .....	8
Lyrics .....	7
Music .....	8
Vocals .....	7
Musicianship .....	8

SCORE: 7.6



## Mike Bankhead

**Contact:** mikebankheadmusic@gmail.com  
**Web:** mikebankheadmusic.com  
**Seeking:** Film/TV Placements  
**Style:** Indie Rock

An Ohio-based artist, bassist Mike Bankhead fronts this project, with mixed results. Songs like "Your Anthem" and "Promise" display strong grooves and stellar guitar skills. No doubt Bankhead has talent when it comes to songwriting. What we question is whether he should be the frontperson—the man at the mic—because our team unanimously agrees that his voice is not a good fit for his material. Bankhead's natural, altogether nerdy tone (which could be great for another band) seems a mismatch here. And his voice has limited range; in fact, he uses the lead guitar whenever a higher energy wail is needed. We suggest he recruit a singer whose tone and taste can complement his promising tunes.

Production .....	8
Lyrics .....	7
Music .....	8
Vocals .....	6
Musicianship .....	8

SCORE: 7.4



## Krohn McHenry

**Contact:** niteskymusicgroup@gmail.com  
**Web:** bandcamp.com  
**Seeking:** Label, Film/TV, Mgmt.  
**Style:** Ambient Instrumental

Krohn McHenry's music is ideal for meditators and headspace apps. What's most impressive is the finesse he shows when morphing from mood to mood. Nothing is ever abrupt or jarring. For example, "Ascension" delivers the expected swells, swirls and flotation, but then it gently infuses the air with propulsive electronics. Next, with atmospheric synth-horns, "Ritual" conjures an earthbound environment that's eerie and mysterious, introducing tablas, hard drums and sitar for a somewhat dance-y second half. "The Gathering," however, features a harsh cacophony of electro noise that becomes a sort of chugging engine of yore. The Gulfport, MS-based McHenry's work is well worth a listen.

Production .....	8
Lyrics .....	X
Music .....	8
Vocals .....	X
Musicianship .....	8

SCORE: 8.0

**SUBMISSION GUIDELINES:** There is absolutely no charge for a New Music Critique. We critique recordings that have yet to connect with a label or distributor. To be considered please go to [musicconnection.com/get-reviewed](http://musicconnection.com/get-reviewed). All submissions are randomly selected and reviewed by committee.



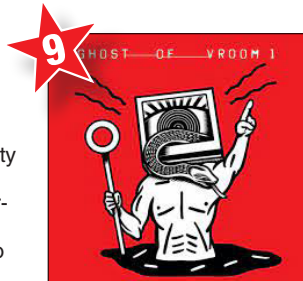
## Ghost of Vroom

*Ghost of Vroom 1*

Mod Y Vi Records

Producers: Mike Doughty and Mario Caldato Jr.

From Soul Coughing founder Mike Doughty and longtime collaborator Andrew “Scrap” Livingston comes this uninhibited, built-for-pleasure act we didn’t know we needed. Oddly, this “debut” is actually a followup to *Ghost of Vroom 2*, the duo’s EP that was released last summer. In any case, the off-beat pair breathes new life into hip-hop’s stale wasteland, filling the air with exuberant bounce, surrealistic counterpoints and smile-inducing rhymes. Their arrival feels particularly welcome in the wake of Daft Punk calling it quits. Too bad the album only clocks in at 35 minutes. — **Andy Kaufmann**



## III Gran

*Good Time*

III Gran Music

Producer: Nat Townsley

Drawing on decades of brilliant sideman work with superstars, the adventurous, hard grooving and swinging trio of drummer Nat Townsley (Alejandro Sanz, Joe Zawinul, Stevie Wonder), bassist Ron Long (Christina Aguilera, Backstreet Boys) and keyboardist Glenn Gibson (Le’Andria Johnson, Donnie McClurkin) whip up a monster retro-minded, wildly funky set that puts a contemporary twist on classic, trippy synth driven, improvisational soul/jazz and jazz fusion vibes. Mixing a few tasty covers among the even more dazzling originals, they pay homage to their individual gospel roots and the influence of Bob James and Phil Collins, among others. — **Jonathan Widran**



## Joy Harjo

*I Pray For My Enemies*

Sunyata Records

Producers: Barrett Martin and Joy Harjo

On Harjo’s epic, expansive, emotionally hard hitting, reflective, provocative and ultimately healing and dare we say joyful first album in a decade, the incumbent U.S. Poet Laureate—the first Native American to hold that honor—and award winning musical artist and saxophonist joins forces with producer Barrett Martin and rock legends Peter Buck, Mike McCready, Krist Novoselic and Rich Robinson to deliver timely and timeless (and sometimes quirky) messages to a world in desperate need. Don’t let getting caught up in the groove stop you from taking words from her trademark poems and soulful new expression to heart. — **Jonathan Widran**



## Marbin

*Shreddin’ at Sweetwater*

Marbin Music

Producers: Dani Rabin and Danny Markovitch

Recorded live in 2020 at Sweetwater Sound, Chicago-based jazz-rockers Marbin deliver the goods on a 10-track collection of new tunes and fan favorites that hits you from multiple directions. Select cuts like “Messy Mark” and “Whiskey Chaser” are a blend of modern bop dexterity matched with heavy metal grit. “The Old Ways” fuses Israeli klezmer sounds with exotic rhythms. They get funky on “Escape from Hippie Mountain” and take a “kitchen sink” approach with the multi-thematic “Splaw.” Fans of jazz fusion groups like The Brecker Brothers and early Mahavishnu Orchestra will find much joy in this inventive quartet. — **Eric Harabadian**



## Mindi Abair

*The Best of Mindi Abair*

Pretty Good for a Girl Records

Producers: Mindi Abair & Various

Closing in on 20 years since her breakthrough album *It Just Happens That Way*, Grammy-nominated saxophonist, singer and songwriter Mindi Abair puts a dynamic twist on the “greatest hits” concept with her 19-track retrospective. In addition to spotlighting her smooth jazz and blues hits (with her hard rockin’ band The Boneshakers), she includes a vocal track from her obscure 2000 debut album, a previously unreleased track featuring Booker T. Jones and collaborations featuring Keb’ Mo’, Joe Bonnamassa and Gregg Allman—plus a brand new single that marks her return to smooth jazz after some tasty blues/rock excursions. — **Jonathan Widran**



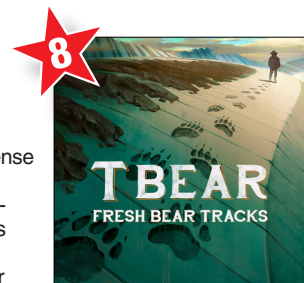
## T Bear

*Fresh Bear Tracks*

Quarto Valley Records

Producer: Tony Braunagel

This is a comeback album in the purest sense of the word. After a self-imposed hiatus of nearly 30 years, multi-faceted singer-songwriter-keyboardist (Richard) T Bear returns with a collection of timeless, soulful tracks. He’s one of those guys who has written for stars like Cher, CSN and The Blues Brothers. But his big booming voice and ample pianist skills deserve to be center stage. Some of the best in the biz, like Stephen Stills, Edgar Winter, Walter Trout and other top-shelf musicians, join Bear on stellar jazz-oriented pieces such as “Cab Calloway,” gospel-rooted “River of Resurrection” and a great re-working of The Zombies’ “She’s Not There.” — **Eric Harabadian**



## The Mastelottos

*Too Much Happiness—A Romantic Guide to King Crimson*

7 D Media/UMG

Producers: Pat and Deborah Mastelotto

What began as humorous observations made by King Crimson drummer Pat Mastelotto’s wife Deborah, about the dearth of women at KC concerts, inspired this release. Pat plays all the drums and Deborah sings lead on early Crimson songs like “Moonchild” and “Book of Saturday” as well as ‘80s era “Heartbeat” and “Sleepless” for the “pink-est” Crimson ever, her voice giving things an ethereal and dreamy feel. And they are joined by fellow Texans and global compadres that provide a unique classical and jazzy perspective. — **Eric Harabadian**



## Racquel Jones

*IgnorANT*

Magnetic Moon Records

Producer: SMLE (Ruben Cardenas, Lewis Martineez)

Rapper, painter, poet, model (and plenty other facets of an *artiste*) Racquel Jones’ new release tackles hard truths, justified anger, introspection and demands for change. “Sacrilege” is a standout single—a sonic and conceptual counterpart to faith-based interludes like “Doxology.” On top of the album’s industrial, Yeezus-esque production treatment, Jones proves she is a commanding lyricist, eclectic emcee, deep-thinker and activist. She reminds us throughout *IgnorANT* (and on “Ugly”) she doesn’t “give a fuck about social constructs...” An interesting dichotomy to come from the Miss Jamaica Universe runner-up. — **Joseph Maltese**



To be considered for review in the Album Reviews section, you must have a record deal with a major label or an independent label with an established distributor. If you do not, please see our New Music Critiques section.



## LIVE REVIEWS

**Livestream** Los Angeles, CA

**Contact:** info@postmodernjukebox.com

**Web:** postmodernjukebox.com

**Players:** Scott Bradlee, piano; Jacob Scesney, woodwinds; Dave Johnstone, drums; Sunny Holiday, vocals; Adam Kubota, vocals; Aubrey Logan, vocals; Ariana Savalas, vocals; Rogelio Douglas Jr.

**Material:** Scott Bradlee formed Postmodern Jukebox with the express purpose of recasting popular hits into throwback styles. Old-school jazz, soul and Motown are their primary flavors. Listeners with a passion for The Whiffenpoofs or Richard Cheese will find this sprawling collective of nearly 100 performers to be utterly irresistible. Superstars receiving their quirky treatment range from Michael Jackson ("Thriller") and Taylor Swift ("Bad Blood") to Elton John ("Bennie And The Jets"), U2 ("I Still Haven't Found What I'm Looking For") and Lady Gaga ("Bad Romance").

**Musicianship:** Given that only a fraction of those involved in the group appeared during this hour-long livestream, a comprehensive evaluation of their talent is impossible. That said, the gang's abundant members boast some outstanding pedigrees. Not a note was misplaced and their singers are uniformly excellent. According to their website, Bradlee and his troupe take pride in playing every note "the old fashioned way."

**Performance:** Presented by Sessions Live, the stream was made possible by audio engineer



## SCOTT BRADLEE'S POSTMODERN JUKEBOX

Thai Long Ly and broadcast engineer Patrick Coleman. The broadcast was clearly optimized for mobile devices; pity the fan who purchased a ticket with the intention of watching via computer. Starting 15 minutes late made audience members grumpy, but all was likely forgiven once the notes began flowing like champagne. Trading vocalists and costumes between songs added crucial visual appeal. When the female singers formed as a trio, they moved in unison a la The Supremes. Rogelio Douglas Jr.'s dance moves, though, displayed the most dynamism. Throughout, Bradlee acted as master of ceremonies, introducing featured

performers in between tickling the ivories on every number.

**Summary:** Postmodern Jukebox is a sugary treat for music aficionados of every generation. Much of the joy they impart comes from realizing which hits are being radically reimagined. In terms of musical ability, they are on par with some of Broadway's best. The natural delight that comes with re-contextualized classics, however, wears thin over time. Many listeners will feel relieved after the lights dim on one of their powerhouse sets. — **Andy Kaufmann**



## THE SWEET P'S

**Livestream** Vancouver, British Columbia

**Contact:** thompsonpatsy@hotmail.com

**Web:** facebook.com/thompsonpatsy; facebook.com/pamela.dominelli

**Players:** Patsy Thompson, vocals, acoustic guitar; Pamela Dominelli, vocals, bass guitar

**Material:** Thompson and Dominelli are each accomplished singer-songwriters and instrumentalists. They are also great interpreters of standards and radio fare. Their blend of both is seamless, with a relaxed, yet astute attention to detail. For example, classics

like "Me and Bobby McGee" and "Angel from Montgomery" are faithfully delivered and do justice to respective composers Kris Kristofferson and John Prine. Thompson's and Dominelli's own tunes reflect their personal and deep country, rock, soul and blues roots, meshing nicely with the cover songs.

**Musicianship:** They are able to amass such a wide catalog because of their obvious skill sets and sense of music history. These kindred souls each bring a lot to the table in terms of facility on their instruments and an indelible vocal approach. Thompson's lead phrasing

is vast and adaptable to almost any style. Dominelli sings lead as well and stealthily weaves a ton of soul into harmony parts. Thompson's smoothly voiced guitar chords and Dominelli's beautiful walking bass lines intersect to offer a full audio spectrum. Many of the songs they perform were obviously written, with a full band in mind. But, with all the musical boxes checked as a duo, they still produce a sound that is polished, tight and succinct.

**Performance:** Jumping off from the previous statements, The Sweet P's are music vets and artists in their own right. Sitting on their living room couch, the setting was laidback, candid and informal. But make no mistake, these ladies came to play! Highlights like Thompson's "Fabulous Day" and "Joy Ride" are fan favorites and entertaining melodic modern country vehicles. Songs like Dominelli's "Looking Back" really swung and had a great groove. Also her original "Love Please" featured hard-hitting sentiments on the challenges of maintaining relationships. They took fan requests and covered a wide swath, including Chilliwack's "Crazy Talk" and Frank and Nancy Sinatra's "Something Stupid."

**Summary:** The Sweet P's provided nearly two hours of uninterrupted entertainment as part of their regular Friday night livestream shows on Facebook. They are serious artists who don't take themselves too seriously. And, based on comments in the chat room, their friends and fans heartily approve. Whether performing in their living room, a coffee shop or the concert stage, Thompson and Dominelli are sure to satisfy. — **Eric Harabadian**



## LIVE REVIEWS

**Livestream** Los Angeles, CA

**Contact:** starmaker61@gmail.com

**Web:** alfa-music.com, facebook.com/alfamusic

**Material:** Most of the songs were from the artist's latest album, *Louder*, released on April 23. They cover a variety of genres blending jazz, folk and pop. All have a kind of a fun, jazzy, happy feel. "Nothing Ever Lasts" is light and airy, about time passing. *Can't get over this feeling that I'm growing old too fast—Nothing ever lasts.* Good lyrics, but not depressing, though the subject could have been.

One of the more serious songs she performed was "Isabell," written for her mother in both English and French. More minor chords here, but not somber. "Blue," a happier, more upbeat song, was written for her sister and was played on ukulele with a solo on kazoo.

"Louder" is a pure pop song. A more rhythmic, major chord feel. "Johnny & June" was just plain fun. *You're the tic to my toc/ the key to my clock/ just like Johnny and June/ like the Sun to the Moon.*

**Musicianship:** When a musician gets really good at playing an instrument, they get to a point where it seems they're not working so hard on it anymore. They're just having fun. That's Alfa. A lot of what she played was not that easy. Lots of jazz chords, and some intricate melodies and changes. But she glided

through them flawlessly. She seemed to be simply enjoying the ride.

**Performance:** This concert, celebrating the artist's 10th year in Los Angeles, was done on Zoom and Facebook Live simultaneously. The technology, she admitted, "is not my friend." On one beautiful song, a Zoom viewer did not have his mic muted and was coughing and clearing his throat loudly. At times, Garcia seemed preoccupied with following comments in the chat stream and responding to as many as possible. "Oh my God! Jack! It's been ages! How are you? It's so good to see you!" (Pause to read comments.) "Yeah, I know! right?" A little bit of that goes a long way. The

"winging it" approach with free-form patter can be dangerous. It can wander and slow things down. There were moments when she wasn't sure what song to play next. Still, Garcia's easygoing and comfortable stage presence went a long way toward smoothing things out.

**Summary:** Philippine-born Alfa Garcia is an accomplished musician and songwriter with great diversity of style and genre. Her music is a joy to listen to. This artist's serious dedication to her craft is masked by her "always having fun" delivery. May cause ear-to-ear smiling.

— John Mollenhauer



# ALFA GARCIA



# KATE SCHUTT

**Livestream** New York

**Contact:** beatrice@empktptr.com

**Web:** kateschutt.com

**Material:** Kate Schutt's brand of indie songwriting comes from a highly personal place. Her set, hosted by the Postcrypt Coffeehouse in anticipation of her latest release, *Bright Nowhere*, covers the trials and tribulations she endured while caring for her mother over the four-year illness that ultimately took her life.

In "Fight The Good Fight," Schutt tells her mother that she doesn't have to put on a brave face for her: *Are you scared that giving in is giving up?... What's the point of saving face/ Maybe that's the saving grace/ You're learning how to let me share the load.* In "Roll The Stone Back," perhaps the most "hooky" and musically memorable of the collection, we hear the positive side of how Schutt likes to remember her: *I love it when you smile like that/ roll the stone back.* In "Bighearted," the lone song with a different subject matter, Schutt grapples with feelings about the recent

election, the political and personal division it created in relationships. In this well-put simile Schutt tells us: *I got this friend/ he's a republican/ and me/ I'm as blue as the Pacific Ocean.../ There's got to be a way to reach this great divide... What if we were bighearted?*

**Musicianship:** NPR called her voice "glassily clear and glossily sweet," an apt description. She never over-sings and every word comes through clearly; important when the songs are centered on stories and conversations. Schutt knows her way around the guitar, going beyond strumming.

**Performance:** Kate Schutt is a storyteller, not only within the song itself, but with the back story that preceeds it. She admits that, for a year, she did not play guitar or write songs, as it was easier to tackle addressing the crisis when it was in the rear-view mirror. It's clear that this artist's mother was a formidable presence in her life, and though she gave plenty of description about her mom's personality and the details regarding her illness, not as much was expressed about how, specifically, Schutt was impacted overall by their relationship, which would have added even more poignancy to the set.

**Summary:** Schutt's unfettered honesty is laudable. More emphasis on how this artist's overall life was affected by her mother, who obviously loomed large, would have offered even more emotional complexity. *Bright Nowhere* was released on April 30—appropriately enough, right before Mother's Day weekend.

— Ellen Woloshin





# A.J. CROCE

**Livestream** City Winery • Nashville, TN

**Contact:** Jeff Delia, 72 Music Mgmt., jeff.delia@gmail.com

**Web:** ajcrocemusic.com

**Players:** A.J. Croce, vocals, piano, guitar; Garrett Stoner, guitar; David Barard, bass, backup vocals; Gary Mallaber, drums

**Material:** This performance is a retrospective of Croce's 30-year career, thus far. And what a career it's been! He is an artist who is not locked in to one form of music, per se. But if it's rock, funk, blues or boogie—an innate and transparent spirit and soul is at the core and shines through. The intrepid singer-songwriter

includes his very first and last collaborative efforts, with the late, great Leon Russell. The set-list is also noteworthy for deep cuts by Sam Cooke, Allen Toussaint, The Beach Boys and Sonny Terry & Brownie McGhee. The streetwise "Easy Money" and fan favorite "That's Me at the Bar" define Croce's ability to spin a good story.

**Musicianship:** With his raspy, distinctive, well-tempered singing voice, the soft-spoken Croce grabs you from the get-go! He and the piano are one and he modulates his vocals, along with the keys, to effectively provide each song with what it needs. Whether it's raucous major to minor runs or a delicate, thoughtful passage,

Croce masters the 88s. The singer-songwriter also doubles on guitar and proves to be a formidable finger stylist as well. Lead guitarist Garrett Stoner is tasteful and defines the role of an empathic, yet engaging team player. David Barard is a strong pocket bassist and fine supportive vocalist. Gary Mallaber rounds out the ensemble, with subtle beats and a firm, relaxed groove.

**Performance:** Croce played a number of selections from his latest album, *By Request*. Right away you could sense a familial comfort between the band members on stage. The leader would introduce the songs and share personal anecdotes about the subject matter or composing process behind a lot of the original material. It almost took on an air of sitting around listening to the group in someone's basement or living room. But when they'd kick the downbeat, it was go time! Highlights like The Beach Boys' "Sail on Sailor" received a light and swinging jazz treatment. Allen Toussaint's "Brickyard Blues" revealed Croce's facility for New Orleans-type funk. Equally noteworthy was a rocking Jim Croce classic, "Rapid Roy," and a faithful rendition of the show finale "Stay with Me" by The Faces.

**Summary:** A.J. Croce has been in the business over 30 years and has amassed a fine body of work. His ability to cover so many different musical styles and still maintain his imprint on them is his strength. — **Eric Harabadian**

**Livestream** Barcelona, Spain

**Contact:** scott@melodia.com

**Web:** omarsosa.com

**Material:** When Omar Sosa strikes the keys, it's as if he's taking his listeners on a spiritual journey to his favorite places on a world map. Songs like "Tsiaro Tsara" are audio accounts of his travels to Africa and how the continent will always be the cornerstone of his catalog. But perhaps the best representation of his worldly influences is "Travieso." The jazz elements and rap vocals are quite indicative of his multiple housing tenures in America, while the small timba section recreates a sound all too familiar in his native Cuba.

**Musicianship:** At his core, Sosa is an improvisational jazz pianist who typically presents his music as an instrumental—with the occasional feature from a guest vocalist. His Latin jazz themed shows are extravagant live collaborations between himself, various percussionists and an assortment of woodwind instrumentalists from across the globe. Projects like Aguas Trio with Yilian Cañizares are great examples of his collaborative efforts and his experimental tendencies as a live musician. But his most captivating live display to date might be the brand-new concert series that he performs all by his lonesome, a livestreaming concert experience called "Our Memories."

**Performance:** The artist performed "Chapter 1" of it in February of 2021. The following chapter took place in March. It was a film-to-live music adaptation directed by Carlos Larrando, the Argentinian filmmaker, who



# OMAR SOSA

built atmospheric visual affects around Sosa's ambient music. When Sosa played the piano during his rendition of "The J.J. Village," the meditative tune meshed quite well with the scenic images projected in the background. With a smile, the composer graciously switched back and forth from keyboard and synth pad during his presentation of eight brand-new songs.

**Summary:** On this night, the Afro-Cuban jazz artist did not perform music in the traditional verse-chorus structure. Instead, he mainly

played soundscapes and calming sounds on his keyboard, while bits and pieces of tribal music played at a moderate volume in the background. Sosa did manage to infuse jazz rhythmic patterns in his final song, "The Black Carnival." Its upbeat tempo was a nice way to end the concert. The images of people up on the projector in the background painted the picture of the festival atmosphere that undoubtedly inspired the composition. This show was a beautiful collision of two worlds, between a composer and a film director.

— **Miguel Costa**



# Social Media: Make It A More Vital Part of Your Brand and Fan Interaction

**S**ocial media for artists is a multi-faceted tool; first and foremost it is almost entirely free marketing and promotion of your art. Beyond that it is a vehicle to interact directly with your fans and break down longstanding communication barriers that have existed between “celebrity” and the rest of the world up until this point in time, as well as a way for you to develop your artistry, branding potential, and who you want to be in the music industry. Like it or not, it is almost impossible nowadays to become successful in music without utilizing social media and your social media presence.

## Brand Identity

The music industry has always been competitive, but nowadays with social media being accessible to all and the most predominant marketing tool that artists, both baby and superstar (and all in between) have at their disposal, figuring out your niche is paramount to building a successful and long-lasting career. In a world where music is only becoming more and more accessible, having a brand identity is key. Social media should be seen by artists as a way they can establish that. Put simply, think of it as a means to show off what it is that separates you from others in your genre and give fans an idea of who you are beyond your music.

## Authenticity

People are overwhelmingly fed up with perfectly curated content, and a musician is not an influencer. An artist should aim to keep their social media as much in their own hands as possible. Platforms like Tik Tok and functions like [Instagram] stories have afforded users the ability to be a little more raw and a lot more honest. Take advantage of this. Tease music ideas you are working on, things that inspire you, stories behind the meaning of your songs, even your favorite coffee, these are all things that will interest your audience and help them develop an investment in you and, subsequently, your music.

## Fan Communication

You should be using your social media as a way to bring fans into your world. Show them your process in real-time—your sessions, behind-the-scenes of touring—give them those snippets that previously only major artists putting out concert tour DVDs were capable of. Beyond giving your audience an idea of what your life looks like in and outside of your music, your social media should be a gateway to establishing a connection with fans that 10 years ago wasn't possible to attain. Keep fans invested by engaging and responding to them and listen to their feedback. They are the ones consuming your music, after all.

## Maximize Potential

When starting out as an artist, you need to make as many people aware of your existence as possible. Quality over quantity matters. Paying attention to analytics and algorithms are nauseating, but necessary when

utilizing social media as an artist. You might love a certain type of post you put out, but it simply does not resonate with fans. Use back-end numbers as a way to understand what it is your audience wants to see more of (or less of) from you. Stay consistent in your posting but figure out what your fans respond best to and develop that. Creating content that people enjoy and engage with is a better way of gaining traction and building awareness around you than mindlessly posting for the sake of it.

## Find Your Best Platform

Not all artists are created equal, and neither are all social media platforms. Figuring out which one is the right fit for you is extremely important, and it might not be Instagram. I work with an artist who is in the top five biggest artists on Tik Tok and had 15 million plus followers on IG. We have another artist at our company who has a huge presence on Reddit. Establishing where your fans lie and where you will have the best

success in terms of engagement will inevitably help bring attention to your music, which is the ultimate goal.

## Cross Promotion and Collaboration

You can't build a social media presence without some degree of external support. Showcasing collaborations with other artists or working with other accounts is a great way to do this. It's the new version of the old-school “follow for follow.” On the music side of things, the fans of other artists you work with will be introduced to you and your music, and vice versa. On the

personal/branding side, storying the startup soda brand you drink can lead to exposure on their accounts, once again bringing awareness to your platform and leading people to your music. Don't think of it as selling out, think of it as strategic.

## Be Aware

Anyone in, or trying to be in, an influential/public-facing role should be very aware of the impact their social media could have on people who look up to them. More often than not, posts and content will be looked at by people who idolize them so it's important to recognize that responsibility as a role model, whether an artist thinks of themselves as one or not. That is not to say one needs to censor themselves to an extreme degree, but they do need to be conscious of who their target audience is and what they should or should not encourage or endorse.

Similarly, keep in mind that words can be twisted, consider what you post before you post it and if it has the potential to offend anyone, even without mal intent.



**NASTIA BARKAN** is the day-to-day manager for artist, songwriter and producer Charlie Puth, working point across all aspects of his career, including his social media strategy and presence. Find out more at [friendsatwork.com](http://friendsatwork.com).



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# 2021 GUIDE TO DIGITAL RESOURCES & SOCIAL MEDIA



**IN AN UNPRECEDENTED YEAR,** the DIY musician and pop star alike have had to learn to navigate their careers during the pandemic, which largely meant pivoting to being as online as possible. Between livestreaming concerts from home studios and interacting with fans directly on social media platforms, it has been a year of renegotiating the artist's role as their own marketing team. Every entry in this Guide to Digital Resources & Social Media was nominated by your fellow music-makers, Music Connection readers like yourself. Be sure to check out the newly added categories such as Beat Selling Websites, Music Sales Tracking, Online Instruction, Film/TV Licensing and Monetized Video Posting.



## SOCIAL MEDIA & DIGITAL MARKETING TOOLS

### BITLY

**Web:** bitly.com

**Services:** URL Shortener, Custom Branded URLs, API & Link Management.

### CANVA

**Web:** canva.com

**Services:** Graphic-design tool website. Design presentations, social media graphics, and more with thousands of beautiful layouts.

### FORTUNES

**Web:** fortunes.io

**Services:** Cross-platform music data analytics, career recommendations to increase revenues.

### FLYTEVU

**Web:** flytevu.com

**Services:** Full-Service entertainment marketing company based in Nashville, TN.

### HOOTSUITE

**Web:** hootsuite.com

**Services:** Social media marketing and management platform. Helps you keep track and manage your many social network channels. It can enable you to monitor what people are saying about your brand and help you respond instantly.  
**Fee:** Professional - \$49/mo.

### LINKMY.PHOTOS

**Web:** linkmy.photos

**Services:** Instagram photos and captions are currently not linkable. The only place where you can add a link to your website is through the URL in your Instagram bio. Link My Photos has created the destination for your Instagram bio. Your personalized Link My Photos page displays all of your clickable photos to help your followers get to the content and products that you post.  
**Fee:** Free, Shutterbug - \$4.99/mo., paparazzi - \$9.99/mo

### MAILCHIMP

**Web:** mailchimp.com

**Services:** Email marketing tool that allows you to send emails to hundreds or thousands of recipients all at once. It is essentially a tool you can use to create and manage mailing lists and newsletters, as well as automate your email campaigns and collect leads.  
**Fee:** Free, Grow \$9.99, \$14.92/mo, Pro - \$199/mo.

### NUMBER ONE MUSIC

**Web:** N1m.com

**Services:** A music portal dedicated solely to the development an exposure of Independent Artists/Bands

### SPROUT SOCIAL

866-878-3231

**Web:** sproutsocial.com

**Services:** Social media management and optimization platform for brands and agencies of all sizes. Gives you a single hub for social media publishing, analytics and engagement across all of your social profiles.

**Fee:** Standard - \$99/mo, professional \$149/mo, Advance \$249/mo.

### UNSPLASH

**Web:** unsplash.com

**Services:** Database of high-resolution, watermark-free images that are free for use.

## WEB DESIGN

### BANDZOOGL

**Email:** support@bandzoogle.com

**Web:** bandzoogle.com

**Features:** Unlimited support, free domain name, premium hosting, unlimited bandwidth, mobile-ready themes, music player, SEO tools, tour calendar, EPK's, more.

**Fee:** Lite - \$8.29/mo, Standard - \$12.46/mo, Pro - \$16.63/mo.

### NING

855-233-6436

**Web:** ning.com

**Services:** Social integration, custom design, 24/7 support, basic features toolkit, monetization options  
**Fee:** Basic - \$25/mo, Performance - \$49/mo, Ultimate - \$99/mo.

### SQUARESPACE

**Email:** support.squarespace.com

**Web:** squarespace.com

**Features:** Modern templates, adobe image editor, audio collections, social sharing, email campaigns, product merchandising

**Fee:** Personal - \$12/mo., Business - \$18/mo., Commerce, \$26/\$40

### WIX

**Web:** wix.com

**Features:** Design freedom, SEO, mobile optimization, unlimited fonts, media galleries, custom domain name, social tools, customizable music player, music selling options, stats

**Fee:** Free version available, Combo - \$14/mo, Unlimited - \$18/mo., Pro - \$23/mo., VIP - \$39/mo.

### WORDPRESS

**Web:** wordpress.com

**Features:** Custom domains, mobile friendly, built-in social sharing, in-depth stats, search engine optimized

**Fee:** Free, Personal - \$4/mo, Premium - \$8/mo, Business - \$25/mo.

## LEGAL SERVICES/ADVICE

### AVVO

**Web:** avvo.com

**Services:** Ratings, reviews and

disciplinary records for lawyers in every state. Get free legal advice, find the right lawyer, and make informed legal decisions.

### FREE LEGAL ADVICE

**Web:** freeadvice.com

**Services:** Comprehensive legal and insurance advice, articles, answers, videos and news.

### LAWCHAMPS

866-653-3017

**Web:** lawchamps.com

**Services:** Instantly matches consumers with solo attorneys based on budget. Clients and attorneys can instant message, call & video chat with members-only app.

### LAWHELP.ORG

**Web:** lawhelp.org

**Services:** Created for people living on low-incomes and the legal organizations that serve them. LawHelp.org provides referrals to local legal aid and public interest law offices, basic information about legal rights, court forms, self-help information, court information, links to social service agencies, and more in your state.

### LEGALZOOM

800-773-0888

**Email:** support@legalzoom.com

**Web:** legalzoom.com

**Services:** Online legal help on business, intellectual property, contracts & agreements, legal advice.

### LEGAL SERVICES LINK

844-529-3279

**Web:** legalserviceslink.com

**Services:** Anonymously post your legal needs quickly and for free. Lawyers interested in helping you contact you via email. Review the emails and select the best lawyer for you.

### MUSIC CONNECTION

**Web:** musicconnection.com/directories

### NOLO

800-631S-5158

**Web:** nolo.com

**Services:** Answers to everyday legal and business questions, lawyer directory

### UCLA SCHOOL OF LAW'S MUSIC INDUSTRY CLINIC

**Email:** mic@law.ucla.edu

**Web:** law.ucla.edu/academics/clinical-and-experiential-programs/music-industry-clinic  
**Services:** Free 30-minute consultations to individuals who need legal advice relating to their careers in the music industry on selected dates.

### VOLUNTEER LAWYERS FOR THE ARTS

212- 319-2787 ext. 1



**Email:** [vlany@vlany.org](mailto:vlany@vlany.org)

**Web:** [vlany.org](http://vlany.org)

**Services:** VLA provides legal services to low-income artists and all non-profit arts organization in every artistic discipline.

#### FUNDRAISING/FINANCIAL MATTERS

##### ARTISTSHARE

**Email:** [support@artistsshare.com](mailto:support@artistsshare.com)

**Web:** [artistsshare.com](http://artistsshare.com)

**Services:** Operates as a record label and business model for artists which enables them to fund their projects by allowing the general public to directly finance, watch the creative process, and in most cases gain access to extra material from an artist.

**Fees:** 5% fee on contributions raised in addition to third party credit card processing fees (3-5%).

##### FUNDLY

**Web:** [fundly.com](http://fundly.com)

**Services:** Crowdfunding site for online fundraising. Raise money online from friends, family, colleagues, donors, and other supporters via email, Facebook, Twitter, LinkedIn, Google, and social media networks.

**Fees:** Platform fee of 4.9% per transaction in addition to payment processing fee of 3% + 30 cents per transaction.

##### GOFUNDME

**Web:** [gofundme.com](http://gofundme.com)

**Services:** For-profit crowdfunding platform that allows people to raise money for events. 0% platform fee.

**Fees:** Fees vary based on country. United States is 2.9% + 30 cents per donation.

##### INDIEGOGO

**Web:** [indiegogo.com](http://indiegogo.com)

**Services:** International crowdfunding website. Indiegogo allows people to solicit funds for an idea, charity, or start-up business. Indiegogo charges a 5% fee on contributions.

**Fees:** 5% of funds raised in addition to processing fee of 3% + 30 cents per transaction. Bank may charge additional fees depending on currency and bank account location.

##### KICKSTARTER

**Web:** [kickstarter.com](http://kickstarter.com)

**Services:** Crowdfunding platform for creative projects. A home for film, music, art, theater, games, comics, design, photography, and more.

**Fees:** Kickstarter fee of 5% of total funds raised in addition to payment processing fees of 3% + 20 cents per pledge. (Pledges under \$10 have a discounted micropledge fee of 5% + 5 cents per pledge.)

##### PATREON

**Web:** [patreon.com](http://patreon.com)

**Services:** Membership platform that provides business tools for creators to run a subscription content service, with

ways for artists to build relationships and provide exclusive experiences to their subscribers, or "patrons."

**Fees:** 5% of successfully processed fees in addition to an effective payment processing fees that may vary based on transaction amount and method of payment and a fixed fee. These average around 5% and 30 cents per transaction. There are also Payout fees for moving your funds from your Patreon account to your bank account.

##### PLUMFUND

**Web:** [plumfund.com](http://plumfund.com)

**Services:** Free to fundraisers and donors. There are no transaction fees for organizers or contributors, and no setup fees.

**Fees:** Third party fee of 2.8% + 30 cents deducted from each transaction.

##### ROYALTY EXCHANGE

1-800-718-2269

**Web:** [royaltyexchange.com](http://royaltyexchange.com)

**Services:** Online marketplace & auction platform where investors & owners of royalty streams can buy royalties and sell all types of royalties.

**Fees:** Commission is collected after auction at rate determined prior to listing from sellers. Third party fees for transfers depending on bank account, location, and method of payment for buyers.

##### SOUND ROYALTIES

**Email:** [info@soundroyalties.com](mailto:info@soundroyalties.com)

**Web:** [soundroyalties.com](http://soundroyalties.com)

**Services:** Offers music professionals non-credit based financing and funding without having to deal with banks or traditional lenders.

#### MUSIC REVIEW/OPINION/FEEDBACK

##### FLUENCE

**Email:** [contact@fluenceapp.com](mailto:contact@fluenceapp.com)

**Web:** [Fluence.io](http://Fluence.io)

**Services:** Promotion, makes curators directly accessible to artists, promoters through their platform.

##### MUSIC CONNECTION

(Live Reviews, New Music Critiques)

**Email:** [contactmc@musicconnection.com](mailto:contactmc@musicconnection.com)

**Web:** [musicconnection.com/reviews/get-reviewed](http://musicconnection.com/reviews/get-reviewed)

**Services:** 12 recorded artists and 7 live performances are selected to be reviewed by Music Connection staff from artist submissions every month.

##### REVERBNATION (CROWD REVIEW)

**Email:** [support@reverbnation.com](mailto:support@reverbnation.com)

**Web:** [reverbnation.com/band-promotion/crowd\\_review](http://reverbnation.com/band-promotion/crowd_review)

**Services:** Artist feedback from targeted sample, data analytics.

##### SONGU.COM

**Web:** [songu.com](http://songu.com)

**Services:** Provides multi-level song writing courses developed by award-winning songwriters, song feedback, mentoring, one-on-one song coaching, co-writing, unscreened pitching opportunities and more.

##### TUNECORE (FAN REVIEWS)

646-651-1060

**Web:** [tunecore.com/artist-services/get-reviewed](http://tunecore.com/artist-services/get-reviewed)

**Services:** Artist feedback, data analytics

#### GIG FINDER

##### AIRGIGS

**Email:** [help@airgigs.com](mailto:help@airgigs.com)

**Web:** [airgigs.com](http://airgigs.com)

**Services:** platform for hiring professional session musicians, vocalists and audio engineers online. Songwriters, music producers, bands and creatives can hire talent to enhance their existing productions, or they can produce an entire song from composition to mastering completely online.

##### GIGMASTERS

866-342-9794

**Web:** [gigmasters.com](http://gigmasters.com)

**Services:** Event services booking platform. Hire local musicians, DJs, bands, photographers and speakers for special event.

##### GIGSALAD

**Web:** [gigsalad.com](http://gigsalad.com)

**Services:** Find and book everything from bands, musicians, and DJs to entertainers, speakers and event services.

##### REVERBNATION

**Email:** [support@reverbnation.com](mailto:support@reverbnation.com)

**Web:** [reverbnation.com](http://reverbnation.com)

**Services:** Online platform that provides marketing tools and industry opportunities for musicians, artists, and bands to manage their careers.

**Fee:** Free, Basic- \$12.95/mo., Premium - \$19.95/mo.

##### SONICBIDS

**Email:** [support@sonicbids.com](mailto:support@sonicbids.com)

**Web:** [sonicbids.com](http://sonicbids.com)

**Services:** Connects bands, music promoters and major brands through an online platform. Engage new fans, discover new music and find gigs.

**Fee:** Sonicbids Basic – Free, EPK Pro - \$5.00, Gig-Seeker Pro - \$19.99

##### SOUNDBETTER

888-734-4358

**Email:** [info@SoundBetter.com](mailto:info@SoundBetter.com)

**Web:** [soundbetter.com](http://soundbetter.com)

#### SONG SUBMISSIONS/PLACEMENTS

##### MUSIC CONNECTION

**Web:** [musicconnection.com](http://musicconnection.com)



## MUSIC GATEWAY

**Email:** support@musicgateway.com

**Web:** musicgateway.com

**Fee:** Influencer - \$22/mo., Adventurer - \$7.50/year, Game Changer - \$37/mo.

**Services:** Music industry marketplace where you find music industry jobs, receive daily job postings worldwide, start collaborations, send your demo submissions and more.

## MUSIC GORILLA

201-796-8742

**Email:** info@musicgorilla.com

**Web:** musicgorilla.com

**Services:** Submit your music to film, TV, songwriting and major label showcase opportunities. Get heard by a wide range of industry pros from music supervisors to internet radio hosts to major label A&R.

**Fee:** Free to sign up.

## MUSIC OPPS

**Web:** musicopps.com

**Services:** Music opportunities for independent & unsigned artists

## MUSIC XRAY

**Email:** support@musicxray.com

**Web:** musicxray.com

**Fee:** Submission fee set by the Industry Professional, and an additional \$10.00 just for the first submission of that song.

**Services:** Submit your songs to music producers, publishers, supervisors and managers for marketing, music licensing, label roster, publishing, distribution and more. Your track goes directly to the decision makers: no middle-men, no pre-screeners, just a direct link between artist and Industry Professional.

## SUBMITHUB

**Email:** jason@submithub.com

**Web:** submithub.com

**Services:** Share songs with music bloggers, record labels, radio stations, Spotify playlisters and YouTube or SoundCloud channels.

## TAXI

818-222-2464

**Web:** taxi.com

**Services:** Helps songwriters, artists, and film/TV composers get their music to record labels, music publishers, music supervisors and music libraries

## THAT PITCH

**Web:** thatpitch.com

**Fee:** Monthly/\$0-\$39, Annual/\$390

**Service:** Pitch unlimited music to ads and major motion film.

## BEAT SELLING WEBSITES

### AIRBIT

**Web:** airbit.com

**Fee:** Basic—Free, Gold—\$8.33/mo., Premium—\$16.66/mo.

**Services:** Buy, sell and license tracks.

Collaborate with other producers. Sell sound kits. Customize your own beat store with the Infinity Store feature.

## BEATSTARS

**Web:** beatstars.com

**Fee:** Free, Marketplace Plan - \$9.99/mo., Pro Page Plan - \$19.99/mo.

**Services:** Post, sell and buy beats online. Create your own custom beat selling website with themes and domain with the Pro Page plan. Earn ad revenue when people stream your music on SoundCloud and Audiomack.

## BEAT BROKERZ

855-727-2328

**Web:** beatbrokerz.com

**Services:** Buy and sell beats, hooks and background tracks. Complete instrumentals for studio projects. Placements, royalty protection, license administration and copyright assistance.

## SOUNDCCLICK

**Email:** support@soundclick.com

**Web:** soundclick.com

**Services:** Stream, download, buy and sell beats on a social media platform that includes photo albums, video uploads, blogs and message boards.

## TRAKTRAIN

**Web:** traktrain.com

**Services:** Invitation only platform to sell, buy and listen to instrumentals. Paid creative assistance and track mixing available.

## SONG COMPETITIONS

### GREAT AMERICAN SONG CONTEST

**Email:** info@greatamericansong.com

**Web:** greatamericansong.com

**Summary:** Open to songwriters, lyricists & music composers worldwide. This annual event is designed for amateur and semi-pro songwriters only. Individuals who earn over \$10,000 annually from song publishing royalties are not eligible. **Prizes:** Grand Prize Winner receives \$1,000 cash in addition to a free membership to TAXI Independent A&R, free one-year Platinum Membership to SongU.com and more. **Fee:** \$35 per song

### INTERNATIONAL SONGWRITING COMPETITION

615-251-4441

**Web:** songwritingcompetition.com

**Summary:** Annual song contest that provides opportunity for both aspiring and established songwriters to have their songs heard in a professional, international arena. 71 winners will share in the cash and prizes.

**Categories:** AAA (Adult Album Alternative), AC (Adult Contemporary),

Americana, Blues, Children's Music, Christian, Comedy/Novelty, Country, EDM (Electronic Dance Music), Folk/ Singer-Songwriter, Instrumental, Jazz, Latin Music, Lyrics Only, Music Video, Performance, Pop/Top 40, R&B/Hip-Hop, Rock, Teen, Unpublished, Unsigned Only, and World Music. **Fee:** \$25.00 per song or category

## JOHN LENNON

### SONGWRITING CONTEST

888-884-5572

**Email:** info@jlsc.com

**Web:** jlsc.com/about.php

**Summary:** The JLSC is open year-round and features two Sessions -- with 72 Finalists, 24 Grand Prize Winners, 12 Lennon Award Winners and 1 "Song of the Year." The Contest is open to amateur and professional songwriters who submit entries in any one of 12 categories.

**Fee:** \$30.00 per song

### LEE RITENOUR'S SIX STRING COMPETITION

**Email:** ritsguitar@aol.com

**Web:** sixstringtheory.com

**Summary:** The Six String Theory Competition, hosted by Grammy-winning guitarist and producer, Lee Ritenour, is a biennial competition that accepts performer applications for guitar, bass, piano/keyboards and drums, and offers winners performance opportunities and scholarships, as well as prizes from sponsors.

## MUSIC CITY SONGSTAR

**Email:** mcsc@musiccitysongstar.com

**Web:** musiccitysongstar.com

**Summary:** A songwriting competition for up-and-coming writers and musicians in all genres.

**Prizes:** The Grand Prize winner receives money, an invitation to perform their song at an exclusive event and instruments.

## MUSIC CONNECTION

**Web:** musicconnection.com

## NASHVILLE SONGWRITERS

1710 Roy Acuff Pl

Nashville, TN 37203

800-321-6008

**Email:** reception@nashvillesongwriters.com

**Web:** nashvillesongwriters.com

## SKIO MUSIC

**Web:** skiomusic.com

**Summary:** Download free stems and win official releases, collabs, plugins and more

## SPLICE

**Web:** splice.com/explore/contests

**Fee:** Must sign up to Splice Sound for \$7.99/mo.

**Summary:** Remix contests. Win official releases, collabs, plugins and more.



## UNSIGNED ONLY MUSIC COMPETITION

615-251-4441

**Email:** info@unsignedonly.com

**Web:** unsignedonly.com

**Summary:** Unsigned Only is designed for solo artists, bands, and singers all over the world who are looking for exposure, recognition, and a chance to be noticed by industry professionals. Open to all artists who are unsigned to a major record label.

**Prizes:** Grand Prizes \$20,000, mastering services, music distribution and more.

**Fee:** \$35 per song

## USA SONGWRITING COMPETITION

**Web:** songwriting.net

**Summary:** Open to all amateur and professional songwriters and anyone regardless of nationality or origin.

**Prizes:** Winning songs receive radio airplay. Overall Grand Prize winner will receive \$50,000 worth of cash, merchandise and services. Overall 2nd Prize winner will receive \$9,000 worth of merchandise. Overall 3rd Prize winner will receive \$6,500 worth of merchandise.

**Categories:** Songwriters can enter in 15 different song categories such as: Pop, Rock/Alt, Folk, R&B, Hip-Hop, Jazz, Instrumental, etc.

**Fee:** \$35.00 per song

## ON THE ROAD: LODGING

### AIRBNB

415-800-5959, 855-424-7262

**Web:** airbnb.com

**Services:** Find hosts with extra rooms, entire homes and unique accommodations.

### COUCH SURFING

**Email:** support@couchsurfing.com

**Web:** couchsurfing.com

**Services:** Arrange homestays, offer lodging and hospitality, and join events such as "Couch Crashes."

### HOTEL TONIGHT

**Email:** help@hoteltonight.com

**Web:** hoteltonight.com

**Services:** Last minute hotel deals, discounted room rates

### INDIE ON THE MOVE

**Email:** info@indieonthemove.com

**Web:** indieonthemove.com

**Services:** Show & tour booking, Music Venues Database, QuickPitch Emailing, College & University Show Booking Database, Bands Directory, Show Availabilities, Classifieds

**Fee:** Free, Premium - \$9.99/mo.

### PRICELINE

877-477-5807

**Web:** priceline.com

**Services:** Discount rates for travel-related purchases including airline tickets, hotel stays, cars, cruises

## ARTIST COLLABORATIONS

### AIRTABLE

**Web:** airtable.com

**Services:** Shared database/spreadsheet

**Fee:** Free or paid membership (\$10/mo, \$24/mo.).

### AUDDLY

**Email:** info@auddly.com

**Web:** auddly.com

**Services:** Allows music creators to collect their song data and make it accessible for the business side, in order to secure transparent and correct credits and payments for everyone involved.

### AUDIOBRIDGE

**Web:** audiobridgeapp.com

**Services:** Mobile recording studio, tool for mobile music collaboration. Communicate directly with your collaborators with dedicated chat-rooms for every session. Keep track of your entire history of edits in one place with both real-time and delayed collaboration.

### AVID

**Web:** avid.com

**Services:** Provides information on all-digital solutions for capturing, creating, editing and distributing digital media.

### BANDLAB

**Email:** hello@bandlab.com

**Web:** bandlab.com

**Services:** Social media network for musicians and fans with unlimited cloud based storage.

**Fee:** Free

### BANDMIX

877-569-6118

**Web:** Bandmix.com

**Services:** Online classified network for connecting local musicians and bands.

**Fee:** Free or premier membership (\$12.95/\$17.90mo)

### BEATSTARS

**Web:** beatstars.com

**Services:** Digital production marketplace that allows music producers to license and sell beats and give away free beats.

**Fee:** Free or Unlimited for \$9.99/\$19.99mo

### BLEND

**Web:** blend.io

**Services:** Makes the process of producing music interactive. The social platform helps music producers share music projects in source format, perfect for remixing, collaborating, learning from, and gathering feedback from others in the global community.

### DEXTRA

**Web:** dextra.com

**Services:** App for musicians, filmmakers, actors, models, photographers, writers,

dancers, artists, designers, and people with ideas, to collaborate with people from around the world who have the skills to realize their creative idea

### DROOBLE

**Email:** team@drooble.com

**Web:** drooble.com

**Services:** Social media network for musicians with promotional features, also allows users to submit reviews of other users music for payment.

**Fee:** Free

### FRETTIE

**Web:** frettie.com

**Services:** Connect with other songwriters from around the globe. Frettie is a valuable songwriting community made up of students, professionals and hit songwriters who are all eager to learn, discover, give feedback and connect with each other.

### KOMPOZ

**Web:** kompoz.com/music

**Services:** Social network platform for musicians, to share, collaborate, distribute music and crowdsource production/performers

**Fee:** Free or premier membership (\$5/mo., \$10/mo., \$20/mo.).

### LEDO

**Web:** ledomusic.is

**Services:** A 'Collab-House' platform for music makers and content creators to connect and reach new audiences.

### METAPOPOP

**Email:** support@metapop.com

**Web:** metapop.com

**Services:** Upload and share tracks, join communities, and enter competitions.

### MUSICIAN'S CONTACT

818-888-7879

**Email:** info@musicianscontact.com

**Web:** musicianscontact.com

**Services:** Connecting musicians and bands together for over 45 years, from club and casual groups, to traveling bands, to concert and recording acts.

### MUSIC LAUNCH HUB

**Web:** musiclaunchhub.com

**Services:** Global music network where working musicians and the next wave of music professionals, come together to better navigate their future in music.

### OFFTOP

**Web:** offtop.co

**Services:** Mobile recording studio to rap and sing over beats. Explore library of fresh instrumentals, record freestyle or written verses, and share your rap or song with the world.

### PROCOLLABS

**Web:** procollabs.com



**Services:** online music collaboration service that gives you access to experienced and talented songwriters, musicians, audio engineers, and music producers from all around the world.  
**Fee:** Free or premier membership (\$20/mo., \$50/mo., \$95/mo.).

### SHOWX

**Web:** showx.io  
**Services:** Mission-driven platform that creates a forum through which artists can network, collaborate, co-promote and create with the goal of empowering careers.

### SLACK

**Web:** slack.com  
**Services:** Collaborative hub for work colleagues with features such as messaging, file sharing, screen sharing, searchable history, and integration with other filesharing/messenger apps. Organizes conversations between work colleagues into streamlined layout.  
**Fee:** Free or paid membership (\$6.67/mo., \$12.50/mo.).

### SONGSALIVE!

**Web:** songsalive.org  
**Services:** Largest global songwriters squad. A non-profit organization supporting, promoting and educating songwriters and composers worldwide.

### SONGSPACE

**Web:** songspace.com  
**Services:** Helps music creators and publishers collaborate, pitch, track and share song projects and playlists.  
**Fee:** Creator - \$8/mo., Business - \$15/mo. - Plus - \$28/mo

### SONGTOWN

**Web:** songtown.com  
**Services:** A virtual music "town" where creative people gather to be encouraged, educated and inspired. Writers of all genres, from all over the world come to SongTown to find other creative co-writers, to learn how to improve their craft from #1 hit songwriters and publishers, and to be mentored by successful music industry pros.  
**Fee:** Platinum Annual Plan \$197 per year, Diamond Fast Track \$649 per year, monthly membership for \$24.99/mo.

### SONGWRITER LINK

**Web:** songwriterlink.com  
**Services:** Songwriting collaboration website that makes finding the perfect co-writer faster than before. It's the only website that uses matching engine technology—the same kind that dating websites use—to help find you exactly the type of songwriters you're looking.

### SOUNDSTORMING

**Web:** soundstorming.com  
**Services:** Helps musicians to connect, collaborate and promote themselves using their musical ideas, riffs and fragments.

### SOUNDTRAP

**Web:** soundtrap.com  
**Services:** Online recording studio/DAW with collaborative features, plugins/drumtracks, autotune, other audio engineering features. Also educational features  
**Fee:** (Free, \$7.99/mo., \$11.99/mo., \$13.99).

### SPICE

**Web:** splice.com  
**Services:** Musicians use Splice to find sounds, get gear, enter contests, discover projects and connect with one another.

### STUDIOTRAXX

**Web:** Studiotraxx.com  
**Services:** Provides instant access to a vast global network of musicians-for-hire who are ready to work and collaborate via the web. Private collaboration areas are also available to those who don't need to find and hire musicians but simply need an efficient way to manage files across partners.

### TULLY

**Web:** tullyapp.com  
**Services:** Recording artists and songwriters can play, write, and record song ideas all within one application. Artists can share their projects with their engineer before studio sessions, allowing instant access to the audio file, lyric sheet, and recording ideas. When using Tully, all your files are organized and stored to the cloud, keeping all your creative work safe in one location.

### VAMPR

**Email:** support@vampr.me  
**Web:** vampr.me  
**Services:** App that helps you discover, connect and collaborate with fellow musicians, the music industry and music lovers alike.

### VOCALIZR

**Web:** vocalizr.com  
**Services:** Created to connect professional singers and producers world-wide. Community of producers looking for talent.  
**Fee:** Free or Pro Membership (\$9/mo).

## MUSIC SALES TRACKING

### CHARTMETRIC

**Web:** chartmetric.io  
**Services:** Music data analytics company. They combine hundreds of thousands of real-time data points across iTunes, Spotify, Youtube, Google, Facebook, Twitter, and Instagram in order to make sense of the increasingly complex landscape of the music industry.

### CRYPTO.COM

**Web:** crypto.com  
**Services:** Crypto.com is a cryptocurrency tracking app, and has recently expanded

to covering and paying NFTs for artists and audiences.

### NEXT BIG SOUND

**Web:** nextbigsound.com  
**Services:** Provides online music analytics and insights, tracking hundreds of thousands of artists around the world. As part of Pandora, they deliver powerful analytics tools used by music makers, labels and marketers looking for data and insights about artists and their fans.

### SONGTRUST

**Web:** songtrust.com  
**Services:** World's largest global royalty collection service, Songtrust streamlines the music publishing administration of 1,000,000+ songs.

### SOUNDCHARTS

**Web:** soundcharts.com  
**Services:** A full-stack solution (database, desktop, mobile apps & API) that brings together real-time and historical music consumption data, (social, charts, playlist, airplay monitoring) to improve project management, reporting and artist scouting.

## ONLINE INSTRUCTION

### ARI'S TAKE ACADEMY

**Web:** aristakeacademy.com  
**Services:** Multiple individual courses available, created by indie musician and music business author Ari Herstand. Courses range from topics such as managing tours to streaming and social media growth.

### BERKLEE COLLEGE OF MUSIC

**Web:** bit.ly/3c2FMPw  
**Services:** Multiple online degree and certificate programs. Interactive 12-week courses. World-renowned faculty and collaboration with classmates.

### FILM MUSIC INSTITUTE

**Web:** filmmusicinstitute.com  
**Services:** Offers state of the art professional education courses designed specifically for film and television music professionals that deliver practical skills and focus on improving your musical and music business skills. Training is detailed and comprehensive, and our instructors are some of the best in the business. Online courses can be accessed from anywhere 24/7 so you can get the training you need and the skills you want in a setting that's right for you—on your terms, and including full access to your instructors for any questions.

### LESSONS.COM

**Web:** lessons.com

### MELOPHY

**Web:** melophy.com



**Services:** Melophy is a teaching site by artists for artists to organize calendars, live lesson streams to individual and groups of students, and schedule virtual performances, all while promoting artists' music.

## MUSICIANS INSTITUTE

**Web:** [mi.edu/programs/mi-online](http://mi.edu/programs/mi-online)

**Services:** Access to acclaimed curriculum and supportive interactive course content. Certificates in guitar performance and artist/entrepreneur/production and Associate degrees in guitar performance and music business.

## MUSIC CREDITS DATABASES

### DISCOGS

**Web:** [discogs.com](http://discogs.com)

**Services:** Discover new music. Track your collection and wantlist. Contribute to the database.

### GENIUS

**Web:** [genius.com](http://genius.com)

**Services:** Wide collection of song lyrics and musical knowledge.

### MUSICBRAINZ

**Web:** [musicbrainz.org](http://musicbrainz.org)

**Services:** Open music encyclopedia that collects music metadata and makes it available to the public. MusicBrainz captures information about artists, their recorded works, and the relationships between them.

## TOUR DATES CALENDAR

### BANDSINTOWN

**Email:** [support@bandsintown.com](mailto:support@bandsintown.com)

**Web:** [bandsintown.com](http://bandsintown.com)

**Services:** Music website billed as a "platform where artists and fans connect." The site allows users to receive notifications about tours and bands playing in the user's area. It also has tools for artists to manage tour dates.

### SONGKICK

**Web:** [songkick.com](http://songkick.com)

**Services:** Provides concert discovery services and ticket sales for live music events.

## LIVE STREAMING

### PAARTI

**Web:** [paarti.live](http://paarti.live)

**Services:** Provides a venue-like experience for users, merging livestreaming and social networking.

### PERISCOPE

**Web:** [pscp.tv](http://pscp.tv)

**Services:** Offers live broadcasts with a twist—the ability to replay them at any time. Every video comes to life with a league of integrated social features: while

watching streams, you'll also see people join, leave hearts, comment in real time, and more.

### STAGEIT

**Web:** [stageit.com](http://stageit.com)

**Services:** Artists perform live, online shows from their laptop that are never recorded or archived. Fans are encouraged to ask the artist questions, request songs, and even chat with other fans during the show. Virtual tip jar available on every show.

### TWITCH

**Web:** [twitch.tv](http://twitch.tv)

**Services:** Site primarily focuses on video game live streaming, including broadcasts of eSports competitions, in addition to music broadcasts, creative content, and more recently, "in real life" streams. Content on the site can be viewed either live or via video on demand.

### YOUKNOW

**Web:** [younow.com](http://younow.com)

**Services:** Discover talented broadcasters, watch live streams and video chat live with people from around the world.

## T-SHIRTS & MORE: MERCH & MANUFACTURING

### 9 CAFEPRESS

877-809-1659

**Web:** [cafepress.com](http://cafepress.com)

**Services:** Create and sell your personalized designs on t-shirts, bags, mugs, posters and many more unique gifts.

### BANDS ON A BUDGET

**Web:** [BandsonaBudget.com](http://BandsonaBudget.com)

866-471-3868

**Services:** Prints custom merchandise for all types of businesses and brands, with a large majority of its customers being up-and-coming musicians. With products varying from shirts to stickers, banners to tour posters, BandsonaBudget.com can help you cover all of your bases in one shot, eliminating the need to deal with a different company for each item you want.

### BIG CARTEL

**Web:** [bigcartel.com](http://bigcartel.com)

**Services:** Build a unique online store, sell your work, and run a creative business. Perfect for clothing designers, bands, jewelry makers, crafters, and other artists.

### CUSTOM INK

800-293-4232

**Web:** [customink.com](http://customink.com)

**Services:** American-based online retail company that makes custom apparel such as T-shirts and sweatshirts.

### DISC MAKERS

**Email:** [info@discmakers.com](mailto:info@discmakers.com)

**Web:** [discmakers.com](http://discmakers.com)

**Services:** Disc Makers is the world's

largest CD, DVD, and Blu-ray manufacturer for independent musicians, filmmakers, and businesses. They offer duplication, replication, printing, graphic design, audio mastering, DVD authoring, worldwide distribution and more.

### FIVERR

**Web:** [fiverr.com](http://fiverr.com)

**Services:** Online marketplace for freelance services including digital marketing, graphic design, music, audio and more.

### KILLERMERCH.COM

**Web:** [killermerch.com](http://killermerch.com)

**Services:** Full-service branding agency, global merchandising, product development

### MERCHCAT

**Email:** [info@merchcat.com](mailto:info@merchcat.com)

**Web:** [merchcat.com](http://merchcat.com)

**Services:** Merch sales, inventory management, track payments and get real-time reports.

### MERCH.LY

866-522-4012

**Web:** [merch.ly](http://merch.ly)

**Services:** Custom t-shirts, hoodies, bags and more customized with your band logo or design, all at affordable prices.

### PRINTFUL

818-351-7181

**Email:** [support@printful.com](mailto:support@printful.com)

**Web:** [printful.com](http://printful.com)

**Services:** On-Demand order fulfillment and warehousing service that fulfills and ships products including clothing, accessories, and home & living items for online businesses. It's free to set up, with no monthly fees or minimum order.

### REDBUBBLE

**Web:** [redbubble.com](http://redbubble.com)

**Services:** Global online marketplace for print-on-demand products based on user-submitted artwork.

### RUSHORDERTees

2727 Commerce Way

Philadelphia, PA 19154

800-620-1233

**Web:** [rushordertees.com](http://rushordertees.com)

**Email:** [sales@rushordertees.com](mailto:sales@rushordertees.com)

**Services:** Screen printing, embroidery, rush t-shirt delivery

### SHOPIFY

**Web:** [shopify.com](http://shopify.com)

**Services:** Shopify is a commerce platform that allows anyone to easily sell online, at a retail location and everywhere in between. Shopify offers a professional online storefront, a payment solution to accept credit cards, and the Shopify POS application to power retail sales.

**Fee:** Basic Shopify - \$29/mo., Shopify - \$79 /mo., Advanced Shopify - \$299/mo.



## SPREADSHOP

800-381-0815

**Email:** help@spreadshop.com

**Web:** spreadshop.com

**Services:** Create and sell custom merchandise on your own online shop for free.

## SQUARE

**Web:** squareup.com/us/en

**Services:** Financial services, merchant services aggregator, and mobile payment company

**Fee:** Charges 2.75% per swipe.

## STICKER MULE

**Web:** stickermule.com

**Services:** Custom stickers, labels, magnets & more. Get free proofs, free shipping, 4-day turnaround & 24/7 customer support

## TEEPUBLIC

**Web:** teepublic.com

**Email:** help@teepublic.com

**Services:** The world's largest marketplace for independent creators to sell their work on the highest-quality merchandise

## VISTAPRINT

866-614-8002

**Web:** vistaprint.com

**Services:** Design and order custom printed marketing materials, signage, t-shirts, hats, pens

## YETI PRINTSHOP + DESIGN

**Web:** yetiprintshop.com

**Services:** Full-service printshop offering everything from screen-printed merchandise to gig posters.

## ZAZZLE

**Web:** zazzle.com

**Services:** Allows designers and customers to create their own products with independent manufacturers, as well as use images from participating companies.

## MUSIC DISTRIBUTION & FILM/TV LICENSING

### AMUSE

**Email:** support@amuse.io

**Web:** amuse.io

**Services:** Strategic planning, marketing, financing, branding and PR, 50/50 profit.

### AWAL

**Email:** info@awal.com

**Web:** awal.com

**Services:** Global distribution, marketing and release management, A&R, funding, playlist promotion, radio & PR, YouTube monetization, and music data and insights through the AWAL App.

### BEATCHAIN

**Email:** enquiries@beatchain.com

**Web:** beatchain.com

**Fee:** Free sign-up, \$14.99/mo., \$19.00/mo.

**Services:** distribution, insights, marketing

## CD BABY

800-289-6923

**Web:** cdbaby.com

**Services:** Digital distribution, YouTube monetization, sync licensing, publishing administration, CD & vinyl sales

## DISTROKID

**Email:** support@distrokid.com

**Web:** distrokid.com

**Services:** Distribute cover songs legally, get paid when other people use your music on YouTube, unlimited backups, instant Spotify verified checkmark, manage your Apple Music page, get your credits & lyrics into stores, Spotify pre-save.

## DITTO MUSIC

**Web:** dittomusic.com

**Services:** Distribution service offers unlimited releases to all major online stores on an annual subscription basis. Non-exclusive deals with artists keeping 100% of their royalty earnings. Record label services including PR, social media and playlist pitching to independent artists.

## LANDR

**Email:** contact@landr.com

**Web:** landr.com

**Services:** AL mastering, collaboration workflows, artist-friendly distribution, promotion tools, free samples, stats.

**Fee:** \$48/yr/\$108/yr/\$299yr

## OCTIVE

**Email:** support@mondotunes.com

**Web:** octive.com

**Services:** Distribution, marketing, mastering, licensing opportunities.

## ONERPM

**Email:** support@onerpm.com

**Web:** onerpm.com

**Services:** Music distribution, marketing, business intelligence, rights mgmt. & publishing, video network.

## QOBUZ

**Web:** qobuz.com

**Services:** Offers high-quality sound and unlimited listening, anytime, everywhere, on all devices.

## REPOST NETWORK

**Web:** repostnetwork.com

**Services:** Offers SoundCloud monetization, content protection, and upgraded profile features to musicians and podcasters on the platform.

## REVERBNATION

**Email:** support@reverbnation.com

**Web:** reverbnation.com

**Services:** Opportunities, digital distribution, site builder, fan reach, crowd review, gig finder, sell direct, electronic press kits.

## RIGHTSHOLDER.IO

**Web:** rightsholder.io

**Services:** A simple music rights search engine designed with music licensing & synchronization professionals in mind.

## SONGTRADR

424-744-8190

**Email:** support@songtradr.com

**Web:** songtradr.com

**Services:** Free sign-up, online music licensing, free submission to music licensing opportunities, unlimited music storage, non-exclusive licensing.

## SPINNUP

**Contact:** support.spinnup.com

**Web:** spinnup.com

**Services:** Keep 100% royalties, streaming statistics and sales reports.

## SYMPHONIC DISTRIBUTION

813-907-3128

**Web:** symphonicdistribution.com

**Services:** Video distribution, publishing administration, neighboring rights, marketing, video marketing, sync licensing, web and graphic design, YouTube "website monetization" and SoundCloud monetization.

## SYNC SONGWRITER

**Web:** syncsongwriter.com

**Services:** Selectively licenses music with licensing agent. The goal of the site is to teach you how to get your songs into TV & film.

## THE ORCHARD

**Email:** communications@theorchard.com

**Web:** theorchard.com

**Services:** distribution, marketing, data analytics, performance rights, accounting

## TUNECORE

**Web:** tunecore.com

**Services:** Vinyl pressing and distribution, physical copies of your music, guaranteed plays on services like Deezer and 8track, engagement stats, custom artist website using designs tailored for musicians

## UNITEDMASTERS

**Email:** info@unitedmasters.com

**Web:** unitedmasters.com

**Services:** Distribution, marketing, data analytics

**Fee:** \$100 monthly payment made through paypal, UnitedMasters keeps 50% of royalties.

## MONETIZED VIDEO POSTING

### DROPP TV

**Web:** dropp.tv

**Email:** support@dropp.tv

**Services:** Dropp Tv unleashes the power of the creator through an innovative blend of art, technology and e-commerce creating a new mode of digital interaction.