

## **How To Get Your Song Play On the Radio**

Hearing your song on the radio, or better yet, having 50,000 of your closest friends hear it, is pretty much the Holy Grail of the budding musician. Back in the old days, you could drop your record off at the station and there would be a good chance it would be on the air sometime later. In today's corporate driven and controlled markets, however, it's another story. Many radio play lists are strictly controlled and generated by the program directors, based upon many conditions, none having to do with getting airplay for some new upstart band.

You can hire a radio promoter to try and get you airplay, but expect to pay serious money to do so, and maybe even a monthly retainer. Some charge upwards of a \$1000 a month to get your song heard on as many stations as they can.

*Here is a list of some airplay promoters:*

- Planetary Group, **[www.planetarygroup.com](http://www.planetarygroup.com)**
- Spectre, **[www.spectreradio.com](http://www.spectreradio.com)**
- Mcgathy, **[www.mcgathypromotions.com](http://www.mcgathypromotions.com)**
- Revolver, **[www.midheaven.com](http://www.midheaven.com)**
- AAM, **[www.aampromo.com](http://www.aampromo.com)**
- Fanatic, **[www.fanaticpromotion.com](http://www.fanaticpromotion.com)**
- Team Clermont, **[www.teamclermont.com](http://www.teamclermont.com)**
- Nice Promotions, **[www.nicepromo.com](http://www.nicepromo.com)**
- Pirate! Promotion and Management, **[www.piratepirate.com](http://www.piratepirate.com)**

Or you can try doing this yourself, with the help of this article.

Before you try to market your song to radio stations, you need to make sure that all of your legal bases are covered. Your song must be copy written, and you must either own or control it, free and clear. Later, when you are collecting your Grammy for best New Artist of the Year, you don't want some guy who played second clarinet on the chorus trying to assert some ownership rights in your property. So, make sure there are no hidden strings attached to your music before you stick your neck out there and get your marketing groove on.

*Why do I need a copyright?*

The law says the moment that you wrote your song, and either put it to paper or made a recording, it is copy written. That is nice in theory, but in reality, it offers you no protection whatsoever. By registering your song with the US Copyright Office, you will be granted a copyright that will hold up in a court of law. With this registration, you could collect statutory damages and attorney's fees should you need to go to court to enforce your rights under the law. Without it, even if you did win, you are not entitled to monetary damages. Take the extra time and spend the few dollars

it costs to lock up your rights and protect your hard work. There will be more on the copyright process at the end of this article.

### Become a member of ASCAP

When a song is played on a commercial radio station, the artist receives a royalty. Now it would be impossible for every artist to track every radio station just listening for when their song was played, and then typing out an invoice for each time. How do these millions of transactions a year get handled, and by whom?

Enter ASCAP. The American Society of Composers, Authors and Publishers. This group works to protect the rights of composers, songwriters, lyricists and music publishers of every imaginable genre. They control the licensing and collecting the royalties you should expect from the airplay of your songs. At over 250,000 members strong, ASCAP is a formidable ally of the artist in the music world. There will be more information on ASCAP and on becoming an ASCAP Affiliate at the end of this article.

We assume that you are self publishing and not under the label of an existing record company, because they have people for this process. You have spent the money and self produced a broadcast quality song, and now you want to find willing ears for it. The music radio market requires what you and countless others have produced to survive and to flourish. Now it is your mission to convince them that they should play your particular tune on their radio station. With all of your legal business behind you, now you are ready to tackle this job with all the gusto required, and it will take a lot of gusto. It's your enthusiasm and belief in the music that must be passed on to your target program directors if you are to be successful in obtaining airplay.

### Press Kit/ Promotional Pack

You will need to put together a professional looking package that you will send out to the radio stations. This will be as a follow up to your phone call with the Program Director.

In each kit you must include the following:

- Your CD with all of the cover art if possible
- A track list if it is not included in the CD Jacket
- A business card
- A One Sheet

### What is a *One Sheet*?

This is a one page blurb that will tell the radio station what they need to know about you, and why they need to play your songs. Do not cram a whole novel's worth of material on the One Sheet, but do include enough information to let them know who you are and what you want.

What should be included on the One Sheet?

- Song list
- Your contact info
- A list of your strongest tracks (songs)
- Any quick reviews or quotes you have received from the press
- A comparison of your music to other bands. For instance Air Supply meets Aerosmith. But do make sure the comparison is valid

Again, make sure the One Sheet is laid out nicely and is clear and concise. One suggestion is to unwrap your CD, fold the one sheet and insert it into the CD case.

You need a marketing strategy

We can break up the radio world into three distinct categories.

- Commercial Radio
- College Radio
- Internet Radio

Commercial radio is the toughest nut to crack because they are ordained to be money making ventures, governed by the profit and lost statement, and generally accountable to investors. Most commercial radio stations have their game plan in hand long before a single melodious note ever hits the airwaves. Does this mean that the task at hand is insurmountable?

Of course not. You have gusto, remember?

First, make a list of the commercial radio stations that meet your selection criteria. For your first wave, you should probably stick to local stations. You can generate this list from Internet searches quite easily. Every radio station will have a website with contact info. So contact them and obtain the name of the Program Director and/or the Music Director. Once you have your list of names and companies, you can begin to make your calls.

If you get a hold of the person in question, try and set an appointment to meet with them face to face. When you meet with them, dress professionally, and act accordingly. Bring your Press Kit and multiple copies of your CD. Remember, you are selling yourself and you want this person to like you and your music.

If you cannot secure an in-person meeting, then obtain permission to send them a Press Kit along with your CD. If there are multiple Music or Program Directors, then send one package to the main director, and additional packages to each of the other directors. Personally address each Press Kit with their name on it, and don't forget to write a personal letter, again, addressed to each person individually.

In the letter, mention that you will follow up with them in two weeks. And two weeks from when you estimate they received your package, place your calls. Do not expect them to call you on their own, this will be on you to initiate. If you do not get a hold of them, leave a polite voice mail inquiring as to where or not they received your package, and letting them know you will follow up with them in two days. And in two days, follow up again. And keep doing it until you hear from them. There is a difference between being a pest, and being persistent. You want to be persistent without aggravating them. Odds are they have not even looked at your package, and your nice voice mails reminding them that they will get a follow up phone call in two days might just do the trick of *guilting* them in to listening to your CD. Bottom line is, don't give up with them, never assume that they will contact you if they like you, and do not be a pain in the neck.

If you have other promotional items such as tee shirts, coffee mugs or frisbees, it wouldn't hurt to send them to the station. It gives you another opportunity to call them, to confirm that they received your promotional items, but really it just gives you a second legitimate reason to be in their face.

***Do not send money, or attempt to buy their consideration. You would be crossing a dangerous line that could involve law enforcement, regardless of the ethical issues.***

If you are trying to get a song parody or comedy song aired, then the morning shows or specific on air personality shows would be your best bet. Find out who the show producers are, call them and woo them. And then send them a press package as well.

Tie your music to an event

If you are the lunchtime entertainment for a charity fundraiser, or you are doing a benefit for a worthy cause, then get the organization to include you on their press releases. Send a copy of the press release to the local station directors and let them know you are available for interviews. Now the station has another reason to air your song. Not only are you good, but you are playing your music unselfishly for a good cause. Everybody wins.

In this case time is of the essence, so if the station likes the idea, then you will get airplay quickly. Make sure it's a viable, legitimate and not so controversial a charity, and your chances for being singled out by the radio station for airplay increase dramatically. Also, be interested and knowledgeable concerning the charity, because if you get the call for the live interview before they play your song, you had better know what you are talking about. Make it look like you are using the charity to get airplay by not having a clue as to what you are talking about will make everyone look bad. And any mileage the station gets out you and your CD drops significantly.

The next step:

Now you have gone through channels, sent all of your information in, and you have finally got the program director on the phone. What do you say? Work the following questions into your conversation.

- 1) Did you receive my press kit and CD?
- 2) If no, then make arrangements to get another one out immediately.
- 3) If yes, then ask him what he thought?

- 4) Will they add it to their rotation or their play lists?
- 5) If so, when will it be added?
- 6) Is there anything else that you can do to help this process along?

At this point they will either put you in the system or they won't. If they don't want to play you, do not yell and scream, threaten or call their mother bad names. Simply thank them for their interest and move along. Don't forget about them, because you may call on them again. There will be other events and opportunities that will be newsworthy as far as you are concerned, and you can take advantage of those to keep the lines of communication open.

Do not burn any bridges. Old Program Directors never die; they just change radio stations. Check back with the station periodically over the next few months. Maybe the guy who rejected you is no longer there, and you have a fresh opportunity to approach the station again.

If they say yes, and tell you where in the rotation you will be, call it a success. Many stations have what they call Heavy, Medium and Light rotations. If the program Director tells you that you are in one of those, then be happy. That is great news. Typical rotation life of a new release is six to eight weeks. That is your window for first stage success.

Thank the Program Director and ask them if you can check in later to see how the CD is doing. Plus, if the station publishes their play lists online, you can keep track of how often it is being played.

Now of course your fan base, mom and dad, and everyone on your Myspace friend's list will be calling the station requesting your song. This is a double edged sword. On one hand it lets the station know that you have a fan base that wants to listen to your song. But they can also tell when an artist is artificially inflating his popularity by having three hundred of his closest friends flood the radio station with song requests.

There was a time when that strategy worked; Sonny Bono used that technique to get airplay in the beginning of Sonny and Cher. Nowadays it is a strategy to be used sparingly.

### Marketing to the Big Boys

*Bryan Farrish from [www.getsigned.com](http://www.getsigned.com) writes about Clear Channel not being receptive to Independent artists.*

After endless concerns in the Indie community about radio consolidation and Clear Channel, I'm here to tell you that it should be of no concern to you. Regular rotation on large stations (Clear Channel or otherwise) in major or medium markets is not available now... nor has it ever been... (for over 30 years) to small indie releases and artists any more than McDonalds is available to you to market your indie toys in their Happy Meals if you're an independent toy maker. Remember McDonalds' 10-year marketing agreement with Disney? Before it happened, do you think the small toy maker down the street had any chance at all of getting its indie toy into a McDonalds Happy Meal? That situation is the equivalent of you trying to get your indie music release into regular rotation on medium and major radio stations. Consolidation or no consolidation, trying to get a product with entry-level marketing onto the largest media outlets in the world is a terribly-misplanned idea. (This applies, of course, to new acts/labels releasing their first or second record on their own.)

So, why all the hoopla? Because news outlets know that when they post their shocking headlines about how indie musicians don't get airplay on the largest radio stations--you'll read it. And when you read it, they get paid. News outlets (like the LA Times and salon.com) need to print things that you are worried about, so you will log on and/or purchase copies, or else they will close down. Since the worse fear of all musicians is not having their music heard, if the publications tell you how the biggest radio stations are not going to play you, they know you will pay attention and read.

But just because you are just now learning how difficult the large stations are, does not mean that it used to be any easier. Fact is, if you were trying to release your own record (even on AM radio) in the '60s and '70s, you would have been going directly up against Capitol, RCA, ABC, Atlantic, CBS, and the other major labels at the time. So even then (with no Clear Channel), you would have had to start off with the smaller stations, just like you have to today. And also back then (20 years before the McDonalds-Disney agreement,) you would never have been able to get McDonalds to carry/market your indie toy; but you can bet that the toy industry publications back then did their best to paint a depressing picture for the small toy manufacturers, despite the fact that the best way for an indie toy maker to market its toys (both then and now) is to work with the mom and pop toy stores throughout the country.

What does this mean for your airplay? The same thing we've been trying to get across for years: Start with small market commercial stations (or college stations in any market,) and use the results to book more and bigger gigs, all the while selling your CDs and merch for full price at those gigs. You'll never have to deal with getting distribution (or getting paid from distribution), much less have to worry that you won't be getting any regular rotation on a Clear Channel station. If you absolutely won't rest until you get some Clear Channel spins, however, then consider commercial specialty/mix shows... These shows are available on Clear Channel stations from New York on down, and with good music and a good push, you can get a spin or two for a few weeks.

#### How to get airplay from CBC radio Canada from penmachine.com

- 1) Burn a CD of your favorite tracks and send it. However, to make sure your CD doesn't get ignored, I've typed up a few things to keep in mind:
- 2) A fancy cover is not necessary. If you want, put a tiny picture somewhere that doesn't interfere with the important info, like track names, contact info, etc.
- 3) Your name (as an artist).
- 4) Put the words "PRODUCTION MUSIC" somewhere obvious.
- 5) The problem I see a lot with indie CDs is people naming their CDs with big titles and they never specify anywhere that the music is instrumental, or what kind of music it is. CBC producers have zero time to usually audition lots of music—if they can grab a CD that's got everything laid out for them on it in an easy to read fashion, they will most likely use it.
- 6) Also, put your strongest tracks FIRST. If they get to track 5 and they haven't heard anything they like yet, they won't listen to anything else.

- 7) A list of the songs with numbers and times, i.e. 1. Fresh Snow In The Valley (3:43)
- 8) A brief but accurate (as possible) description of the tunes: this will help a producer who is looking for a cool funky beat, can skip the tracks that are "ambient."
- 9) If you can fit all this info on one side of the CD sleeve (so they don't have to flip through a huge booklet) or on the back of the jewel case, great!
- 10) Use a proper size jewel case. You will not believe how important that is. Those thin ones are no good because you can't write any information on the spine. Digipaks get trashed too easily. If your jewel case gets broken, then it's easy to replace too.
- 11) Your contact info (if the producer knows you're from Vancouver, you stand a better chance of getting played on a Vancouver show than someone from Moncton). Also put your website there. If they like the music, they will visit it.
- 12) Use a good quality CDR. This is going to be handled by the most uncaring hands in the business: think CDs stacked up on top of each other, peanut butter smears, scratched galore. My favorite brand available in stores is FUJI. Maxell are OK, but not great. Stay away from generics and Memorex! If you have another brand that works for you, cool.
- 13) DO NOT use a label or stickers on the disc—just write your name and title with a felt pen. The reason is labels can get torn and wreck the disc, and we have old CD players that heat up too easily and would cook the paper.
- 14) Include a brief letter with the CD, saying who you are and what it is, and a short history of airplay (pod cast or otherwise). Don't put anything on the letter that isn't on the CD info...because the letter will not stay with the CD.
- 15) Register your music with SOCAN. Eh, it doesn't pay well but it pays, right?

Address it to:

CBC Radio  
Vancouver Record Library  
c/o John  
700 Hamilton St.  
Vancouver, BC  
V6B 4A2

### College Radio Stations

Getting your music airplay on college radio stations is decidedly easier than on the commercial radio stations. College stations can play what they like, and they do. It is common for a college station to play everything from jazz to ska, from funk to heavy metal, from techno to rap, and from comedy to news. However, it is still not a slam dunk to get airplay.

College radio stations are typically run by the students, and everyone is basically a volunteer. The determination as to what to play comes from the students themselves, so it is they that you need to woo.

### Do a mini College Tour

Arrange to play on campus at an event or a party. Having your music exposed to as many students as possible will only help you in your quest to get your music played over college radio. Assuming of course that your music appeals to college students.

Market yourself to the students. If you are playing a concert nearby, make arrangements for the students to get in at a discount rate, or try and wrangle some free tickets. The more you endear yourself to them the more they are going to want to reach out for you.

Being the independent underdog works to your advantage in the college radio circuit. Most stations would rather play a song from an independent unknown than they would from a top 40 giant. Your mission is to make sure that every college station has multiple copies of your music. Contact the DJ's personally and even meet them face-to-face. They are all volunteers who are working there because they actually like it. And if they like you, and they like your music, you will most definitely get your college radio airplay.

*To get a better idea of how the independent college radio market thinks, Makoto Mizutani shares some experiences and thoughts about working as Music Director at the college radio station at UCLA.*

When I began working at KLA (now known as uclaradio.com) three years ago, a college radio station was defined by its independent, anti-mainstream nature. The staff, the managers and all of the hard-working volunteer DJs and interns were in it for one primary reason - because we recognized the value of providing an alternative form of media, independent of the mainstream currents of trends and fads.

News updates, sports shows, talk shows and, most importantly, the music we played at the station embodied the ethos of independence and creativity. I hope that this sort of philosophy remains at uclaradio.com today.

My stomach churned when I read Erik Engstrom's article "Mainstream bands not necessarily untalented" (Viewpoint, Jan. 25). Certainly, my nausea was prompted by the author's painful attempts at trying to defend the "outstanding abilities" of blink-182. But I just about vomited on my new Modest Mouse album when he criticized the staff of uclaradio.com for being indie junkies who refuse to accept or support mainstream bands on the basis of their overwhelming popularity.

If the staff of our college radio station was hired to work for KROQ or any other corporate radio station, I'd say your criticisms were right on. Corporate radio stations are here to guide the 17- to 25-year-old demographic into supporting and buying records by popular bands such as blink-182, Korn and Limp Bizkit. But as a college radio station, it is not our philosophy to play the songs that can always be heard on these huge stations.

We are not here to promote bands that are already receiving a gargantuan amount of press and airplay, despite their lack of talent. The whole point of college radio is to provide an alternative to the mainstream, to play the sort of music that you would rarely (if ever) hear on any other station.

I doubt that anyone at the station, including the "indie junkies," believes that just because a band is popular, they lack talent. There are many "mainstream" acts, in my opinion, that are quite popular and are very talented. Nirvana, R.E.M. and Beck are just a few that come to mind. How interesting that all these musicians worked their way into the mainstream by toiling and struggling through the college-radio circuit.

On the contrary, just because a band is "underground" doesn't make them a stellar talent. We receive hundreds of albums a month that attest to this fact. Nevertheless, there remains a tremendous number of bands and musicians who are far more talented than most bands heard on the mainstream airwaves, who never get their music heard because they're not backed up by huge corporate bucks, or because their sound is off the beaten path.

But enough about the oppressive structure of corporate vs. college radio. The fact of the matter is, without college radio, talented small-name bands and musicians would never have a chance to be heard. That is why we wince at the thought of spinning blink-182 or other "bands of the moment" at the station. They get enough promotion from Kevin and Bean. And they suck. Our airtime is for the independent underdogs.

College radio isn't about being another KROQ or Star 98.7. In that sense, we are going to ostracize a certain group of people who prefer to listen to the normal fare of mainstream radio. For those who fall in this demographic, more power to you. You make it possible for independent bands and labels to be independent. But if you think that college radio is here to emulate that conventional sound or format, you are horribly mistaken.

College radio is not here to blindly follow what the mainstream media dictate as "hip" or "edgy." We're here as an outlet for bands and musicians who have less than a snowball's chance in hell of getting radio play, simply because they're not on one of the major labels or because they don't have a pretty-boy lead singer who's dating today's "it-girl."

College radio stations such as uclaradio.com can play the bitchin' seven-minute song by Built To Spill, or the new Sleater Kinney ditty that uses the word "fuck" three times. As a college station, we owe it to our name to offer an outlet for these fringe bands that can only be heard on KXLU (88.9) or (if you're lucky) at 2 a.m. on KROQ.

For all those who believe that we are "indie fascists" or power-tripping managers who fail to see the musical complexities of blink-182 or Britney Spears, keep bringing on the criticism. I really don't care. We're not trying to convert you into some indie-rock guru who listens to Cat Power and Fugazi religiously when you're not too busy writing to your favorite member of Pavement.

What we are trying to do is to offer a college radio station so that those who value music outside of the mainstream can tune in, turn up and rock out.

## **Internet Radio**

This is the new frontier in radio. Well it's not really radio, it's more like just audio, but we call it radio. Internet radio stations are springing up all over the globe driven by people who just want to share the music that they like to listen too. Many commercial and college radio stations have an Internet presence, even simulcasting on the net. The beauty of the Internet Radio station is that the geographic limitations as imposed upon normal radio do not exist. The Internet is global and therefore so is Internet Radio.

AOL has over 200 Internet Radio Stations offering free music to listeners.

This is one avenue where you would need to adopt the same approach to getting airplay as you would with a standard mainstream radio station.

Contact them and track down the Music Director for your genre, and get them your press package. Commercial Internet radio stations are beginning to surface, including one that even allows you to purchase the right to have your music heard. In the traditional radio world, that is illegal, and called payola. But as of yet, no such restrictions have been placed on the world of Internet Radio.

Sites such as American Idol Underground exist in the pay for play arena

### ***Morning talk show host Corey Deitz explains the new phenomenon in Internet Radio.***

It's not easy getting exposure for your music - and it's especially hard in the world of terrestrial radio. In the past, music companies and promoters have been caught paying radio stations for "spins" or song plays - something known as Payola. Of course, payola is illegal - on terrestrial radio.

But, paying for exposure is not illegal in the world of online radio and that's exactly what you can do on the American Idol Underground radio networks.

If you're in a band or an artist looking for exposure, this might be what you've been looking for.

American Idol Underground is working in conjunction with 19 Entertainment, Ltd., the company which produces the television show, American Idol.

Basically, it's an online community where new and emerging artists can get their music played on a variety of Internet radio stations.

Actually, there are 52 different stations broken down into 13 styles of music including: Pop, Rock, R&B, Rap, Country, Jazz, Folk, Electronica, World, Classical, Faith-based, Spoken Word, and Comedy.

If you think it's time you or your band should be heard, then you can pay to have it happen - and the F.C.C. can't do a thing about it!

Here's the idea behind American Idol Underground:

You or your band set-up a free account which allows you to list biographical information and photographs. Then, for a fee, you can submit songs to the American Idol Underground web site.

Your song is guaranteed a minimum of 200 plays on the American Idol Underground's online radio network. In addition to that, you also receive artist profile pages, unlimited on-demand plays of your music by fans and site visitors, and the ability to sell your music online.

Fans looking for new music join for free to listen and rate your music. People who register to listen and rate also have chances at winning prizes. The more a user listens and rates, the better their chances of winning.

The higher a song is rated, the more play it gets on the radio network. Plus: the best songs from each genre win money, equipment, artist promotion packages, and more.

Internet Radio sites are not hampered by FCC restrictions, and the whole argument of music piracy is still a gray area. Some argue that Internet Radio is just another form of illegal music download, whereas others argue it's a medium for otherwise unknown artist to obtain worldwide exposure.

In the meantime, you as a musician can take advantage of the plethora of Internet Radio sites, and their listening audience.

Conducting simple searches of the internet will yield countless stations. Visit their websites and contact them directly. You don't need to bother with Press Kits or CD's as most would prefer a link to an mp3. And then send them to your website for your bio and photos.

Getting paid for your music from Internet Radio is another story entirely. You will not get rich, but you could get some wide exposure, which could result in the mainstream radio stations picking you up quicker. Having a large worldwide audience has its benefits. The Internet Radio Industry, while still in its infancy is trying to get its act together and become a legitimate media outlet.

*Rusty Hodge, Program Director and General Manager for SomaFM, a San Francisco based Internet Radio station has posted an open letter addressing some of the concerns mentioned above.*

*An open letter to Congress, Artists, Composers, Record Companies, Sound Exchange and the RIAA*

I would just like to state for the record (because there seems to be some confusion not here as much as in congress)-

Internet radio is no different than over the air radio. Internet radio is NOT file sharing or music downloading. Congress seems to think that internet radio is just another name for music downloading. That's not the case.

Internet radio does NOT store a copy of the song on the listener's computer. It doesn't let listeners burn CDs of songs. It doesn't allow people to steal music. It is just like NORMAL over the air radio - only more interesting and fun to listen to most of the time.

And perhaps you've heard about the upcoming IBOC digital formats soon to be adopted by all major over the air broadcasters? That is no different from today's internet broadcasts - the only difference is that IBOC digital doesn't need wires.

And hey artists! Internet radio is not trying to steal your livelihood. Far from it! Internet radio wants to expose your music to people who otherwise wouldn't hear it. Internet radio is the only niche broadcast format with reach. You will have a much bigger audience on an internet radio station than you will on a LPFM because there is no geographic limitations. And you know what else? You're already getting paid when net radio plays your music through ASCAP, BMI and SESAC. And here is the kicker: unlike over the air radio that's exempt from paying royalties on the performance of the sound recordings, net radio is willing to pay a revenue-based royalty on that. We just don't think the recording royalty should be 10-40 times the amount that the song writers get.

It was really sad to hear people from the Recording Artists Coalition dismiss internet radio broadcasters and imply that they're basing their businesses on other people's work, work the broadcasters don't want to pay for. That's not the case at all. But net radio business isn't based on playing music- what makes a successful net broadcaster is the choice of the music. It comes from having good program directors, dedicated DJs, and a foundation of a love of music and desire to expose people to new music.

The majority of internet broadcasters are small businesses and non commercial entities. They are bootstrapping their stations themselves, not with lots of dotcom venture capital. Some are getting close to breaking even, but many others are still losing money. Why do they do it? Because they love music, and they can't find what they want to listen to on over-the-air radio.

So please stop thinking of internet radio stations as the enemy, and realize that they're really your good friend. If artists and labels start working hand in hand with internet broadcasters, they will both benefit. And it will be fun too.

There is more to life than just money. Most net radio broadcasters aren't looking to get rich. They just want to operate a sustainable business in partnership with the creators of music.

Rusty Hodge, Program Director and General Manager  
SomaFM.com  
San Francisco

<http://somafm.com/>

## Pod Casts

Emerging from the world of MP3 players and iPods are a new radio phenomenon called the Pod cast. Basically a radio show, but the user downloads it to their MP3 player of choice for later playing. If you are already submitting your material to download sites such as iTunes, then submitting material for a Pod cast is not that much more of a stretch, other than the getting paid issue. If your goal is in reaching the largest audiences you can, worldwide, then Pod casting should be a medium to be investigated.

*Mega musician Chris Juergensen has a series of tips for marketing your music to the pod casters.*

## Marketing your Music Through Pod casting

Pod casters are looking for pod safe music for their pod casts and this offers you a cost effective method to market your music. Pod safe music, by the way, is music that they can legally play without having to pay a performance royalty. Keep in mind, by offering your music royalty free to a pod caster, this does not mean that your music is royalty free for anything and everything, only for pod casters. Being signed to Magnatune, your music can already be used free of charge by pod casters but there are some simple steps that you can take to help get your music included in pod cast programming. With a little bit of time and effort you may find yourself being promoted all over the world.

What is a Pod cast?

First off, let me explain a little bit about what a Pod cast is. Pod casts have only been around for a few years yet millions of people have heard one. Basically pod casters create a thirty-minute to one-hour internet radio program that can be downloaded and listened to at the listener's leisure. A constant internet connection is not necessary. A pod cast can be listened to directly from ones computer or from his or hers iPod.

As I said, pod casters are looking for pod safe music, music that can be broadcast without having to pay a royalty. One would assume that both the paperwork and the financial obligations of playing music that is not royalty free is a hindrance. Regardless, pod casters are not looking for typical commercial music. They are looking for new music, music that their listeners have not heard before. Let's face it; if the listener wanted to hear platinum selling hits, they would prefer FM radio. They want your music but may not know where to find it.

### The Pod safe Music Network

The main site that offers royalty free music to pod casters is the Pod safe Music Network. You can upload your music free of charge and when a pod caster finds it, listens to it and decides that he want to play it, can download it and use it on his pod cast. He will also most likely link to your site, a form of proper internet etiquette. I would suggest that you go to the Pod safe Music Network site and upload your music as soon as possible.

Although the Pod safe Music Network offers a very valuable service free of charge, there is one drawback for the pod caster,. You see, any artist regardless of the quality of his or hers music can use the Pod safe Music Network as their distribution tool. What this means is that the pod caster has to sift through a lot of music to find what he feels appropriate for his pod cast. In my various communications with pod casters all over the world, I generally get the sense that they are frustrated with the amount of effort it takes to find music that they feel works for their pod casts.

### Locating Pod casts

First you must locate pod casts that work well with your music. I can't stress this enough; you must get to know the pod cast and pod caster by listening a few times at least. If you like the pod cast, know the pod caster by name and feel confident your music works well with the pod cast, you are ready to submit. You can locate pod casts by a few different methods. One is by simply doing a search on your favorite search engine for; "your genre + pod casts," in my case: "Blues + Pod casts." This will give you plenty of places to start listening. You can also search pod cast directories like:

- o [www.thepodlounge.com](http://www.thepodlounge.com)
- o [www.podcast.net](http://www.podcast.net)
- o [www.podcastdirectory.com](http://www.podcastdirectory.com)
- o [www.podcastalley.com](http://www.podcastalley.com)
- o [www.podshow.com](http://www.podshow.com)

### Submitting your music

As an independent artist you should know by now, unlike what I call the "commercial music business," things get done on a personal level regarding the "independent music business." We like to work with each other on a first name basis, like making friends and need and want to include these friends in our business network. This goes for the pod caster also. After you find his or her site, listen to a few pod casts, if you decide to offer your music you should do it by e-mailing him first. Make sure to read the submission policy if one is available on the pod caster's site. Take the time and search for it. If the pod caster specifically requests a CD, send one. I have found that unlike commercial radio, most pod casters will be perfectly satisfied with a high quality MP3 but don't assume such. When you are ready to submit your music, follow these guidelines in your e-mail:

- Include his name; you will most likely have to listen to the pod cast to make sure. "To Whom it may Concern" works fine for the "commercial music business" but not here.
- Explain who you are and what your music is about.

- Offer to link to his site from yours and to include any pod play in your newsletters.
- Attach an MP3 also.

### What you should expect

I received prompt and courteous replies from every pod caster I submitted my music to. Yes, every single one. I am confident that if I sent a CD and letter to every commercial radio station in the United States, I would still be waiting for replies that would never come. And have been included in every pod cast that I have submitted to, with the exception of one (who may include me in a future pod cast).

If the pod caster plays your music, thank him from the bottom of your heart in a follow up e-mail. Remember, pod casters and independent musicians must work hand in hand for both to be successful so treat the pod caster in a respectful manner and value your relationship with him.

### Search engines

Typing your searches into Google and Yahoo will yield many countless results . Having a radio specific search engine would be nice to try and track down targets for your airplay campaign.

Visit <http://www.radio-locator.com/>

This company claims to be the most comprehensive radio station search engine on the Internet. They have links to over 10,000 radio station web pages and over 2500 audio streams from radio stations in the United States and across the world.

### Definitions

*Bryan Farrish from [www.getsigned.com](http://www.getsigned.com) has compiled a list of definitions useful for understanding the radio industry.*

**DISC JOCKEY:** He/she is also known as a DJ, the talent, air staff, or jock.

**SPECIALTY-SHOW OR MIXSHOW HOST:** Does a one or two-hour show, usually on the weekend or late at night, using music that may not be suitable for regular airplay (rotation).

**MUSIC DIRECTOR:** Handles most of the telephone calls from record companies and indie promoters; opens most of the mail from record companies.

**PROGRAM DIRECTOR:** Decides who and what goes on-air.

**PUBLICITY DIRECTOR:** Decides what free-mentions will be given, sometimes within special show-segments designed to highlight local activities.

**SALESPERSON:** Also known as an AE (account executive) or rep (representative); works with local and national companies attempting to get them to advertise on the station.

**GENERAL MANAGER:** Oversees programming, talent, sales, news and engineering. Very often, the GM comes from a sales background.

**WHO DECIDES ON AIRPLAY:** On commercial stations, the program director (PD) is the person who decides which artists gets played and how much they get (i.e., the amount of "rotation" or number of "spins".) If someone other than the PD tells you that your CD is playing, then you may not be getting accurate information. The music director (MD) does provide input to the PD, but the DJs generally do not. Thus, calling and talking to a DJ on-the-air is of no use. As for specialty shows and mix shows, the individual hosts do pick their own music, but just for their one or two-hour show that airs usually late at night. (These shows are sometimes called "new music" or "test" or "indie" shows.)

**P1, P2, P3.** These are the sizes of the audiences of a station. For example, a "P1" station might be a top rated station in Austin, while a "P3" station might be the bottom rated station in Austin. However, a middle-rated station in New York would still be a P1, since it has so many listeners, while the top-rated station in a very small town would be a P3, since it has very few listeners (compared to a New York radio station).

**MULTIPLE-STATION OFFICES.** One of the first things you will have to adjust to when calling commercial stations is that several differently-formatted stations will have the same office, phone/fax, and employees. When you are calling a Country station and you hear Alternative music on hold, this is why.

**STATION REVENUE.** Stations make money with one thing...advertising. Advertising is when a company pays the station to create and air a commercial which advertises the company's product. This is why the station was built, why it operates, and why the station employees get up and go to work each day. A commercial station is in the advertising business...it is NOT in the music business. Its job is to accumulate listeners, and then sell these listeners to advertisers. It makes no money when you sell your CD, and it makes no money when it plays your CD. As a matter of fact, it actually PAYS money to play your CD, through BMI etc. (albeit, very little.) So it all boils down to advertising... the more listeners (ratings) a station has, the more advertisers pay to advertise. Note: 80% of a station's advertisers are in the same city that the station is in (i.e., they are "local").

### **What Is ASCAP?**

ASCAP is a membership association of over 250,000 U.S. composers, songwriters, lyricists, and music publishers of every kind of music. Through agreements with affiliated international societies, ASCAP also represents hundreds of thousands of music creators worldwide. ASCAP is the only U.S. performing rights organization created and controlled by composers, songwriters and music publishers, with a Board of Directors elected by and from the membership.

ASCAP protects the rights of its members by licensing and distributing royalties for the non-dramatic public performances of their copyrighted works. ASCAP's licensees encompass all who want to perform copyrighted music publicly. ASCAP makes giving and obtaining permission to perform music simple for both creators and users of music.

### **Who Is ASCAP?**

ASCAP is its members — creative people who write the music and lyrics that enrich lives in every corner of the world.

ASCAP is home to the greatest names in American music, past and present — from Duke Ellington to Dave Matthews, from George Gershwin to Stevie Wonder, from Leonard Bernstein to Beyoncé, from Marc Anthony to Alan Jackson, from Henry Mancini to Howard Shore — as well as many thousands of writers in the earlier stages of their careers.

ASCAP represents every kind of music. ASCAP's repertory includes pop, rock, alternative, country, R&B, rap, hip-hop, Latin, film and television music, folk, roots and blues, jazz, gospel, Christian, new age, theater and cabaret, dance, electronic, symphonic, concert, as well as many others — the entire musical spectrum.

ASCAP members are individuals who make their living writing music. As a society of composers, songwriters, lyricists and music publishers, we know very well that there are many steps between creation and compensation; months, if not years, can pass between the creation of a song, its recording, its release, its performance, and the day when the revenues due to the writer actually arrive. A music creator is like a small business, and ASCAP exists to ensure that music creators are paid promptly when their works are performed publicly. Some of the many other ways in which ASCAP can help writers include workshops, showcases, our website and publications, and an exclusive, tailor-made benefits package that includes health and instrument insurance, a credit union, discounts on musical accessories, travel and much more. ASCAP is committed to nurturing music makers throughout their careers.

This information as well as instructions on how to join and become an ASCAP affiliate is available on their website <http://www.ascap.com>

### Getting Paid

*Bryan Farrish from [www.getsigned.com](http://www.getsigned.com) explains his take on Independent artists and their royalties.*

As radio promoters, we are always asked by artists releasing their first record, "Will I get BMI/ASCAP royalties if I get airplay?" This question is similar to asking, "If I open a restaurant,

will I make money?" While it is the job of BMI/ASCAP to pay airplay royalties, it's also the job of restaurant customers to pay their check at the end of their meal. But most new restaurants don't make a profit, and most records pushed to radio don't make more than a few dollars from publishing. Our recommendation: Don't do radio for the purpose of publishing. Do it instead for other reasons... like tour distribution. There are some exceptions (one out of a hundred records do make some money), but you wouldn't open a restaurant if you knew for a fact you only had one chance in a hundred of making it. Right?

The reason that a new indie act will probably not see a check from BMI/ASCAP is that they will not get enough spins on the larger stations. BMI/ASCAP *does* pay for college spins (just check their websites,) but even they state that they pay "only" about a million dollars a year for all college records. The problem is that there are about a thousand records mailed to college radio EVERY WEEK in this country (not all stations get all records, of course,) so using the numbers from BMI/ASCAP would show that each record gets \$20. But what you don't see is that most of the money goes to less than one percent of all the records... the major label and major indie records... because they get the majority of spins, because of the level of marketing that they do. So the majors get a bit more royalties from college radio, and the small indies get nothing.

With commercial radio, there is no comparison... unknown indies make zero publishing in comparison with even midsize indies. If you are a grassroots indie with your first release, don't even waste the energy with BMI/ASCAP... spend your time finding **paying gigs** to play, and sell your CDs there.

On the other hand, if you are indeed a midsize indie (meaning your average title scan 50,000, and you have been doing this for at least three years,) with solid indie distribution, and if you are getting newspaper press in at least 50 of the top 100 markets, and if your videos are also airing in these markets, and if your gigs are pulling 500 to 1000 paid people... and finally, if you have some good low-medium level radio promotion (\$50,000 or more) going into your next release, then you will probably get enough airplay to be getting some good-sized publishing checks, although probably not enough to pay for your promotion.

The point here is that small indies have a certain amount of time they can spend on dealing with different areas of marketing, and BMI/ASCAP issues should not be one of the first things dealt with. By all means use radio, but use it for getting more paid gigs (and more people at those gigs) so that you can make some money each night, and sell CDs and merch while you are there. And use radio to get referrals to newspapers/magazines, stores, even labels and managers. Use radio chart results to build your marketing kit. Use non-commercial radio to drive people to you site. Use commercial radio morning shows to showcase crazy tunes and jokes. Just don't try to use radio for publishing...for now at least.

### ***Is your work copy written?***

If your original music is not copy written, then do not do anything else until your work product is protected. The US Copy right office makes it relatively easy to protect your music from being misused or stolen. Legally and technically your music is protected the moment it is created and actually produced in some sort of tangible form, be it a written musical manuscript or a sound recording. However, protected as it may be, you still need to prove it.

### Poor man's copyright

It is often bandied about that all you have to do is to place your manuscript or recording into an envelope, seal it and mail it to yourself. This supposedly uses the US Postal Service as the official government agency to certify that what is contained within the envelope is truly your material. This has been proven to be weak at best. Assuming that everything works according to the theory, the best you could do is prove prior ownership, maybe get a cease and desist order, but it's doubtful you would ever see any money.

According to the US Copyright office you will have to register your music with them, if you wish to bring a lawsuit for infringement of a U.S. work. Registering with the copyright office also records your copyright publicly and provides you with a certification of registration. Should some nefarious beings abscond with your creation, and you have successfully obtained a copyright, you may be entitled to statutory damages and recoup attorney fees in a court of law. Without that piece of paper, you will most probably lose, or at least not recover any monetary damages.

### Will a copyright protect me in other countries?

The United States has reciprocal agreements with other nations with regards to copyright enforcement, but not with every country. While we respect the copyrights of others, they may not respect ours. This is the nature of the business you are entering into.

### Make sure you have the right to ownership.

If you created your music solely on your own then you can file for copyright with you as the creator. If you were part of a group or had collaborators, then those parties may also have a legal interest in the copyright. If you have any doubts about ownership of your works, then it is best to seek the advice of an attorney who specializes in copyright law. A little effort on your part in the beginning to make sure that your rights and interests are fully protected to the extent the law allows, the smoother sailing you will have.

Go to <http://www.copyright.gov>

Get the forms; fill them out properly and according to the instructions. Then send in your fee and your material. Always check the Copyright Office website before you send in your materials to confirm the fee schedule. They have clearly stated that their fees are subject to change.

Copyright Office fees are subject to change. For current fees, check the Copyright Office website at [www.copyright.gov](http://www.copyright.gov), write the Copyright Office, or call (202) 707-3000.



REGISTRATION NUMBER

SR SRU

EFFECTIVE DATE OF REGISTRATION

Month Day Year

DO NOT WRITE ABOVE THIS LINE. IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET.

1 TITLE OF THIS WORK ▼

PREVIOUS, ALTERNATIVE, OR CONTENTS TITLES (CIRCLE ONE) ▼

2 a NAME OF AUTHOR ▼ DATES OF BIRTH AND DEATH  
 Year Born ▼ Year Died ▼

Was this contribution made with a "work made for hire"?  Yes  No

AUTHOR'S NATIONALITY OR DOMICILE  
 OR  Citizen of  Domiciled in

WAS THIS AUTHOR'S CONTRIBUTION TO THIS WORK A JOINT WORK?  Yes  No

PHOTODUPLICATION  Yes  No

IF the answer to either of these questions is "Yes," see detailed instructions.

NATURE OF AUTHORSHIP Briefly describe the nature of material owned by this author in which copyright is claimed. ▼

**NOTE**

Under the law, the "author" of a "work made for hire" is generally the employer (see section 101). For any part of this work that was made for hire, it bears "Year" of the

b NAME OF AUTHOR ▼ DATES OF BIRTH AND DEATH  
 Year Born ▼ Year Died ▼

Was this contribution made with a "work made for hire"?  Yes  No

AUTHOR'S NATIONALITY OR DOMICILE  
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NATURE OF AUTHORSHIP Briefly describe the nature of material owned by this author in which copyright is claimed. ▼

Form SR

<http://www.copyright.gov/forms/formsri.pdf>

Keep Improving, says Christopher Knab. He offers up 10 tips to keep you on the music career building path.

1) Good music isn't good enough music.

If you think your music is 'good'....then just keep it as a hobby. The music marketplace doesn't need more 'good' music, it needs truly GREAT music, which is a lot easier to get people excited about, and to market. The low cost and advertising hype surrounding the making and manufacturing of music has given musicians the illusion that their music is worthwhile. The sad fact is that in this new millennium mediocre music is commonplace and increasingly more difficult to promote and sell. These days not only can everybody and their sister make bland music, they are making and releasing bland music; so the marketplace is flooded with mediocrity. MUNDANE might be a good name for a band, but keep it to yourself!

2) Know thy audience.

The minute you decide you want someone to listen to your songs, you have entered the music business. If you don't know who would like your music, why would you make it in the first

place? Art and commerce not only can work together, in today's marketplace they must work together. Gone are the days when a musician's talent alone is all that is needed to succeed. These days record companies develop new artists through time-tested career development tactics that start with finding the right niche to break the artist from. Spend a lot of time asking yourself who your average fan is, and get to know everything about their lifestyle, ages, sex, and income levels. Do that, and a whole universe of inspired opportunities on how to reach them will open up to you.

3) *A good idea is worth more than a big budget.*

Getting a music career off the ground is not only hard work; it also costs money. But the simplest ideas can deliver big payoffs. Look around where you live, and find simple ways to get your career moving. Get yourself a copy of the latest version of Garageband and easily create Pod casts to entertain and inform your fans. Or, are there schools nearby where you can play live? Are there non-profit organizations that need volunteer entertainers for fund-raisers? Is there a fair or festival coming up that showcases local or regional talent? How about a retailer or service company that might be approached to distribute and sell your music? THINK!!!... Ideas come to us when we give ourselves time to think. Watch for any bad habits you may have (watching too much TV, too much partying etc.). Use your time creatively and challenge yourself to come up with one original music marketing idea a week! You will be surprised how many good ideas you can come up with, and most of them won't cost much money at all, if any.

4) *Being nearsighted may make you blind.*

If you don't know clearly where you are going, you can easily lose sight of your goal, and miss an opportunity that may come your way. Don't see only what you think needs to be done with your music. Find out as much as you can about how the music business is set up, and how it works as an industry. See the broad picture, and how all aspects of developing your career are related. Remember that every job, responsibility, and profession involved with creating, developing, and marketing music is related to another part, and they all need each other and work together for the mutual benefit of each other. Do you have a realistic plan for yourself that puts the whole picture into clear focus?

5) *Get the job done, and get the job done well.*

Do what you say you are going to do, and don't use any excuses for not getting things done. Everybody you meet in this business, who agrees to help you in some way with your career, may also benefit from your success. When an opportunity arises to get your foot in the door, keep it there. If you treat people unprofessionally, they will remember you. If you treat them professionally, they will remember you. You decide what kind of reputation you want to establish. Also, whatever you do, make it the highest quality you can. Your competition in this business is every successful musician out there. Are you as dedicated to perfection as your competition? Remember, the music business has enough flakes, so don't become the dandruff everybody wants to get rid of.

6) *Weave a thread of consistency in everything you do.*

Like it or not, as a musician you are part of 'show biz', and as such should be very conscious

of developing a clear, honest, and definitive IMAGE of who you are, and what your music is about. If you believe you don't have an image, go ahead and let the music business create one for you...but don't complain when they call you something you are not. Only you know what is inside of you. Be sure your artwork, press materials, live stage appearance, and your songs reflect who you are, so that every time you work on a part of your career development, you are thinking consistently about any and all aspects of your image.

*7) Work with people, don't work on people.*

The music business is built on relationships. Don't take advantage of people. Nurture the contacts you make, and spend time building these relationships within the particular music scene that exists for your music. Learn who the key players are in each area of music marketing; the distributors and stores, the broadcast media, the press, and the live performance industry. Give them solid business reasons to want to work with you. Once you have them on your team, communicate with them regularly, and become a team player who is genuinely in it not only for yourself, but for the mutual benefit of each team member.

*8) Expectations kill*

Expectations are different from goals. They imply that you deserve something because of some inflated, premature ego that has put you on your own pedestal; when in reality you haven't even built the stairs up to a pedestal yet. You've met people like this. When any early recognition comes their way they absorb praise like a sponge, and become impossible to work with. Nothing is ever good enough for people like this. They 'expect' recognition and can easily get sidetracked into abandoning any plans or goals they have set for themselves. They may rest on their laurels, waiting for some invisible momentum to carry them to a new level. A sure way to fail as a musician is to get the reputation of being difficult to work with, and a pain in the butt. Don't shoot yourself in the foot; you won't look good limping about in front of your mirror.

*9) On the road to success, there are many detours*

Anticipate trouble and find a way out. If there are any guarantees in the music business, you can bet your amplifier that stumbling blocks to success abound. Knowing that problems will arise, and finding solutions to your problems is half the challenge. The other half is implementing your strategies and tactics consistently and professionally. Many 'wanna-be's' give up when rejection arrives. Rejection is a coat of armor that must be worn at all times. For every yes, there will be countless no's. Learn from the rejections, the missed opportunities, the failed promises, the lousy reviews, the insensitive label personnel, the crooked agents and managers that you may encounter. Turn every negative into some kind of a positive, See what can be learned from the bad experience, so that the next experience might be good.

*10) Stop and smell the roses*

Doing music and nothing else is a bad idea! Too many musicians forget that to grow as an artist, experiences are what matter most. It is so easy to get carried away with your music to the exclusion of everything else... friendships, family, the other arts, nature, and other interests are essential to keep the creative juices inspired and flowing. Do things you have never done before. Go out and eat a gourmet meal, read a poem, hike or go fishing. In fact, go

out and do the one thing that you feel is the last thing you have any interest in....that should give you something to write about. Music is a business, no doubt about it, but music is also an art, and as an artist you need to nourish your soul as well as your pocketbook.

## Viral Marketing

*Jaci Rae from [www.garageradio.com](http://www.garageradio.com) offers up the key to internet success through viral Marketing*

Traditional radio airplay, standard brick and mortar distribution, and being signed by a major record label are no longer the only means of getting your music noticed. Thanks to digital distribution and the massive appeal of and easy access to the Internet, unknown musical talent now has a chance at real success. Additionally, the Indie musician is not stuck with the costs of making an entire CD. They can make a single and post it on the Internet, gaining huge success from one song.

With a little know-how and marketing sensibility, any upstart musician or experienced musical act can now achieve success, great success, in fact, on their own. Recently, while a guest on the Sirius Satellite Radio Show "The Good Life," I spoke with the host who told me that his two teenage boys get most of their music off the Internet and never listen to regular radio anymore.

Why? Because they can obtain music from acts they wouldn't be allowed to listen to on traditional radio. They're tired of the same old bands and singers being played over and over again. "Most don't have any talent, they're just showpieces." This isn't the first or the last time I've heard that statement from teenagers and adults alike.

For the Indie artist who wants to reach a broader market (and you must have a good product) and receive more exposure for their product on the Internet, the first thing you need to do is market, guerrilla market, and then market some more. How do you do that? There are many ways that I mention in my book, "The Indie Guide to Music, Marketing and Money," but here are a few simple suggestions:

- \* Join music boards and start in on the discussion. At the end of each of your posts make sure to put who you are and your website. Add something to the conversation, don't spam. Write helpful hints and post them on the boards, etc. If the boards don't allow tags but they do allow you to post your email address, make sure it's something with your website at the end. Have a real email address, but DON'T use your main email because it will be spammed. Something like mine: [raeofhope@jacirae.com](mailto:raeofhope@jacirae.com)
- \* Start networking at local musician meetings and songwriter/artists forums in your region. You can find them on the Internet. These meetings host artists such as yourself who get together on a regular basis to discuss the music scene and present their latest creations. It's also a wonderful place to get the pulse on gigs you can join in on and new marketing ideas.
- \* You know all that annoying spam snail mail you receive with pre-paid postage envelopes inside? Why not save the envelopes and put a little note inside that states

since they were kind enough to share their information with you, you're returning the favor. Also, with any bill or any correspondence you send out that's official, include a one sheet or little card that has a blurb about you and your music (watch the weight; you don't want to add more postage). Make sure to put your website on whatever material you have.

\* Start your own pod cast and post it on all the pod cast sites.

\* Why not send your music to different pod casts? Ask permission first. Send them to your site where they can hear a sample or two and if they are receptive to playing your music on their pod cast, send it along. If they use your music in their pod cast you may have gained new fans and sold more CDs.

The most important thing you can do is to play live. Go to Wal-Mart, Starbucks and other local shops and ask if you can put on a free concert there. Anywhere and any place that will let you play, do! Make sure to have a sign up sheet where people can sign up for your newsletter. Then create a newsletter and send it out once a month at the most. This is a form of "Buzz Marketing" also known as "Viral Marketing." At the end of the letter make sure you include your webpage of course. Tell your fan base they can pass it along to whoever they want.

This is a very, very tiny list of things you can do. The time for the Indie musician is now. Take advantage of it!

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