



2011 MIDWEST BAND & ORCHESTRA CLINIC HANDOUT

RECORDING AND DIGITAL DISTRIBUTION FOR YOUR PERFORMANCE ENSEMBLES

Presented by Dr. Jim Frankel, SoundTree Managing Director

Session materials, including the presentation slides and relevant links, are located at www.soundtree.com/midwest

Session Overview: *The What, Why & How of Digital Distribution
 *Step-By-Step Guide to Getting Recordings of your Ensembles Online
 *Copyright & Royalties
 *Resources

What is Digital Music Distribution?
 *Download your music - no physical media required
 *Play music on your computer, phone, iDevice, music player
 *Share your music (legally and otherwise)
 *iTunes Music Store, AmazonMP3, Spotify, Rhapsody, SoundCloud, Google Music, Facebook Music
 *Many different audio formats - MP3, OGG, AAC, WMA, AIFF, WAV, and many more...

Step-By-Step Guide to Getting Recordings of your Ensembles Online

Step One: Recording Your Ensemble: Recording Options

Handheld Recorders
All-In-One Digital Recorders
Laptop w/audio interface, software and some nice microphones
Hire a recording engineer or company to make the recording

Which option is best for you? That depends on how you plan on distributing the recording

Sharing: Handhelds, Stand-alones

Selling: Learn the basics and experiment, or hire a recording engineer

Step Two: Preparing Your Recording for Distribution

What format works best? It depends on the distribution method. Aim high!

AIFF or WAV (16 bit/44.1 kHz or 24 bit/48 kHz) MP3s are great for sharing - not for selling Always try to capture a recording with the best quality gear available

For the best sounding product, consider mastering.

Step Three: Choose a Distributor

Free: Podcast on iTunes, SoundCloud, YouTube Channel, Music Department website

For Sale: TuneCore.com, CatapultDistribution.com, SongCastMusic.com – all get you online. Different pricing models.

Step Four: Paying Royalties

Meet Harry Fox

SongFile is the best way to license recordings when you plan on selling less than 2,500 copies
Select the works on your recording in your cart - pay royalties up front
CDs or Permanent Digital Download (PDDs) - minimum of 25
Royalty rate is 9.1¢ per song - Harry Fox commission rate is 7.75% of royalties

Alternatives to Harry Fox

License each song yourself. That's what a Mechanical License is for
Takes quite a bit more of your time, but saves \$
Pay royalties directly to copyright owner on a regular basis
You are responsible for all accounting of sales
May not be the best option for busy music educators

Step Five: Publicize

Social Networks: Music Department Website, Music Department Facebook Page, Twitter, Google+, YouTube Channel teasers, have students post links on their networks

Step Six: Make Money

21st Century Fundraising:

Low overhead. For 99¢ track you sell - you keep @ 61¢
In the world of business, that's called incredible margin
No physical selling - no losing \$ or media
Let someone else be responsible for the accounting
Let go of the past - students consume music differently than we do

Copyright & Royalties

*You must pay the mechanical license fees if you distribute your recordings - no matter how many - no matter what you charge

*You do not need permission from the copyright owner - that's what the mechanical license is for

*You should ask permission if you want to post recordings of copyright-protected works on your site

*Often, recording companies do not handle royalties. Don't assume that they do.

Resources

Session materials located at: www.soundtree.com/midwest

SoundTree Homepage: www.soundtree.com

SoundTree Institute: www.soundtreeinstitute.com

SoundTree Online Store: <http://store.soundtree.com>

Book: *The Art of Digital Audio Recording* by Steve Savage

Book: *The Teachers Guide to Music, Media & Copyright Law* by James Frankel

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