

TC V.1

ISSUED FROM TUNECORE HEADQUARTERS, NEW YORK CITY

MUSIC INDUSTRY SURVIVAL MANUAL

HOW TO MARKET, PROMOTE,
and MAKE MONEY FROM YOUR MUSIC
while KEEPING YOUR RIGHTS



tunecore™
WWW.TUNECORE.COM

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INTRODUCTION

TECHNOLOGY CHANGING THE MUSIC INDUSTRY

BY JEFF PRICE, TUNECORE FOUNDER

Technology can change things. And in the case of the music industry, it destroyed it.

The two major shifts that have occurred are:

Distribution of your music into stores where people can go to buy it

How people discover music

DISTRIBUTION OF YOUR MUSIC INTO STORES WHERE PEOPLE CAN GO TO BUY IT

A quick description of what the music industry has been for the past 100 years provides a background on how things are changing.

Assume you live in New York and you make a watch you want to sell. You take your watch to the nearest watch store and ask the owner if you can sell it in their shop. They agree and ask how much you want to get paid if it sells. You tell the owner \$10. You return to the store a month later, your watch is gone, the owner hands you \$10, however you have no idea how much the watch sold for. Maybe it was given away, maybe it was sold for a million dollars.

The next day you get a call from Joe at Joe Smith Watch Distribution. Joe tells you he is a watch distributor from Chicago who can help you sell more watches. If you are interested, you can send him all your watches and he will store them, insure them, inventory them and more.

In addition to warehousing, he also tells you that he has a sales force of 40 people that walk all around the country to watch stores showing the new watches to the owners and he mails out a paper catalog each month to 4,000 watch stores.

Back at his warehouse, he has 20 more people that pick, pack and process the orders. If a watch is damaged, it is sent back and Joe Smith fixes it. Each time a watch leaves his warehouse, you will get paid regardless of if Joe gets paid.



Finally, Joe will provide you opportunities to market your watch in the store. For example, it will be displayed up front when people walk in.

In return for all these services, Joe asks to be paid 25% of the money earned from each watch sale. If a watch sells for \$10, Joe will get paid \$2.50 and you get the rest.

This is the music industry – only instead of watches, it's CDs, and record labels hire people to make their “watches”.

IT'S ABOUT DISTRIBUTION AND SHELF SPACE

The music industry is about distribution. Record labels make the “thing” to give to the distributor. The distributor puts the “thing” in the store. The record label then markets the “thing” to create demand.

Stores have a limited amount of shelf space and can only have a limited number of CDs in stock. If a CD is not on a shelf, it cannot sell. Therefore, having a powerful distributor is important as it can force CDs onto the shelves (but the little guys get shoved to the side).

Digital stores like iTunes, Napster, Rhapsody, eMusic, etc., have changed all this. To start, they have unlimited shelf space. This means everything can be in stock.

In addition, digital stores are never out of stock – they have virtual unlimited inventory that is replicated on demand. No more need to make CDs and ship them to a warehouse and then re-ship them to a store in hopes the store takes it out of a box and puts it on a shelf. Instead, the music is delivered once to a server and then sits there until someone buys it. It can be found instantly whenever a customer searches for it. When it is bought, the buyer gets a perfect digital copy of the original—nothing comes off the shelf, it's still there for the next customer to find and download.

In the old model, every CD in a store can be returned at any time for a full

refund. A sale in the digital world cannot be returned. You know exactly what you sold with no concern of dreaded “returns.”

These three changes: unlimited shelf space, unlimited virtual inventory and no returns, make the big warehouses and sales staff obsolete. This means that the four major labels – A.K.A. the four major distributors – have invested tens of millions of dollars into a soon to be obsolete infrastructure as now it's just a matter of getting your music and art digitally delivered once to a store like iTunes.

So who gets access to digital distribution, and under what deal terms?

KEEPING YOUR RIGHTS AND GETTING ALL THE MONEY FROM THE SALE OF YOUR MUSIC

AGGREGATORS

Companies called “aggregators” have sprung up offering artists and bands access to the digital stores. It's a valuable service but the price they demand is out of date, old school and exploitive.

First, they demand exclusive control of your master recordings (digitally) – like a record label – for a period of time (called a Term), usually three to five years.

Unlike a record label, they do not: advance you money to record; provide you tour support; help you find a studio, record, mix and master an album; mail out posters to gigs; run print or banner ads; hire independent radio promotion and mail out the CDs to radio; hire a publicist and mail out the CDs to magazines; help you make your art; front the money and make stickers and buttons; pay for band photos; pay for the manufacturing of your CDs; provide you CDs to sell at your gigs and many, many, many other label functions.

Second, just like a physical distributor, they take a percentage of the money you earn from the sale of your music each time your music sells.

But, unlike a physical distributor they do not: pick, pack and ship orders; have a warehouse staff; insure inventory; have a national sales staff; advance you money

to pay for advertising programs in stores; fix broken CDs to be re-shipped out; guarantee you will get paid even if the store does not pay them; mail out a catalog, etc.

Technology has changed the music industry, yet aggregator deal terms are still stuck in the old school model of exploiting the songs and artists. In effect, you work for them. You cause the music to sell and they take money from these sales while controlling your rights.

The new model is about serving the artist, not exploiting them. **With the launch of TuneCore, for the first time in the history of the music industry, any artist or label can have their music available in the places music buyers go to buy and discover music without having to give up any rights or revenue from the sale of their music in a non exclusive arrangement that can be cancelled at any time.** Technology has changed the way the industry works; it is time to change the business model as well.

HOW PEOPLE DISCOVER MUSIC

Music is not food, shelter, or clothing, but everyone wants it and everyone needs it. For the most part, unlike a floor wax or an SUV, people like it when they are being asked to listen to music. The principles to marketing yourself are very basic: you make music, give it to others to listen to and hope they tell others about it.

In the old model, most people primarily discovered music in one of three ways:

Radio

Print magazines like Rolling Stone

Viacom owned properties like MTV, VH1, BET etc

These three outlets would choose what songs they played, what videos they showed or what bands they wrote about from a limited pool of artists pushed to them by the labels. If you were not on a label, you were not in the pool, and therefore you had virtually no opportunity to get exposure from any of these outlets.

In the new model, everyone has a voice that can be heard – via the net – around the world. In particular, mp3 blogs are extremely effective in getting your music out to the masses. One person from anywhere on the planet can talk about you on his or her blog and provide a link to download your song for free. If people like it, it spreads, and soon you have 10 blogs, 50 blogs, 1,000 blogs all talking about you with links to your music.

Free video distribution sites like YouTube are also changing the game. Consider the now famous “Treadmill Dance” video by the band OK GO. Using only a store-bought camera on a tripod, four guys danced on treadmills took the online video sites by storm, and propelled the band into the Billboard Top 50.

In the old model, music was discovered from the top down when it was heard on commercial radio, seen on TV and read about in magazines. Today you have the same distribution and broadcast power right from your computer, you to the world, bottom up. Fans discover music and now have an outlet to share their ideas, passions and musical loves with the world—and the world is listening. Look to bands like Arcade Fire, OK GO, Secondhand Serenade, Kelly, Tapes ‘n Tapes, Clap Your Hands Say Yeah, Birdmonster and many more, and you’ll see the new model in action.

In other words, you no longer need a label to reach the world. And you no longer need to give up your rights or the money generated by the sale of your music to get global distribution and marketing.

Welcome to the new world – we at TuneCore are thrilled to be part of it!



MARKETING & PROMOTION

BY TUNECORE

Getting your music online is only half the battle. It's critical to get your existing and new fans streaming and downloading your albums. Here are some helpful tips for marketing your music:

- **Get found on iTunes, Napster, Rhapsody & Sony Connect**
- **Sell your Music and Promote Yourself on iTunes**
- **Street Marketing: Building Buzz for Less**
- **Indie Radio Promotion**
- **Making the Most of Music Blogs**

GET FOUND

Each store has a "link maker" that can be found on the Marketing and Promotion section of TuneCore's website:

http://www.TuneCore.com/index/m_and_p

Create direct links to your album and post them on your website or Myspace page.

LINKMAKERS

iTunes

<http://phobos.apple.com/WebObjects/MZSearch.woa/wa/itmsLinkMaker>

Rhapsody

<http://webservices.rhapsody.com/index.php>

Sony Connect

<http://linkgenerator.connect.com/search/linkGenerator.htm>

Napster

<http://www.napster.com/tools/napsterlinks.html>

AFFILIATE PROGRAMS

iTunes

With the free iTunes Affiliate Program, you can link and sell your own music via any Web page or email.

With each sale from iTunes that originates from your affiliate link, you will earn a 5% commission on all qualifying revenue generated. The affiliate program auto-generates links for you. All you have to do is place them on any Web page or within an email. It's a simple and very effective way to sell your music. Here's a link to the iTunes Affiliate Program:

<http://www.apple.com/itunes/affiliates/>

Rhapsody

Make your band's site work even harder for you. Integrating links to music and content from Rhapsody onto your site is free to both you and your fans, and you can make some extra money every time you introduce someone new to the Rhapsody service. You can earn up to \$15 for every user who starts a free Rhapsody trial through links on your website.

More information is available here:

<http://www.realnetworks.com/company/affiliate/index.html>

Want to find the websites mentioned in this article? Go to:

http://www.TuneCore.com/index/m_and_p



MARKETING & PROMOTION

iTUNES PROMOTION

Once your music is on iTunes, there are some tricks you can do to allow people to discover your albums.

CREATE AN iMIX



An iMix is a play list that you've chosen to publish and make available to others in the iTunes Music Store. To get your music to surface and be discovered more, create an iMix with approximately three of your own songs and nine additional songs by other more well know artists (preferably in the same genre). These iMixes will surface at the other artist's album iTunes pages as well your own.

RATE THE iMIX

After you make and populate the iTunes Music store with iMixes containing your songs and other songs by popular bands, it's crucial to rate them. iTunes allows anyone to rate an iMix with between zero and five stars. Have as many people as you can rate your iMix with five stars. High-rated iMixes get more attention and more responses than low rated iMixes.



iMIX NOTES

Check out the "iMix Notes" field.

Take a few moments to write something and talk about your play list.

A great description combined with a high rating increases the odds someone will discover and check out your play list.

iMIX NOTES

A bunch of great songs I never would've discovered without iTunes. Give 'em a listen and find some new sounds for yourself!

[SEE ALL iMIXES BY THIS USER](#)

ALBUM REVIEWS



Have as many people as possible write positive reviews about your album. Encourage them to be specific and thoughtful: make sure they say more than "This album rocks." Heartfelt, well-written reviews drive sales.

COVERS ATTRACT ATTENTION

People that shop within iTunes search for specific songs they know. If you choose to do a cover of a song, it will increase the possibility of someone discovering your band. Once they hear your cover, they will probably be more inclined to learning more about you and listening to samples of your other music.

STREET MARKETING

BUILDING BUZZ FOR LESS

BY MUSICIAN'S FRIEND

What is street marketing?

Street marketing is identifying your targeted demographic and then going straight to them. Stickers, postcards, snipe posters, CD samples and the like are integral parts of street marketing operations that focus on particular cities and, often, particular genres of music.

What are the advantages of street marketing?

Street marketing is crucial where commercial radio play, or major media exposure is unlikely. As retail promotion space becomes harder, or more expensive to get, reaching the consumer is often the most effective way to alert potential customers that an album has been released.

How does a street marketing company work?

Street marketing companies offer a variety of services including handing out promotional items at gigs that have a similar audience to your band, placing fliers and other items at clubs, record stores or other locations that fit your band's demographic. They will also check that local stores are carrying your record, putting up posters in stores that allow it etc. A good street marketing company will do as you request, but also propose new ideas for you to consider. You should receive a weekly report on the activity in each market.



Are there companies to help with street marketing?

There are many independent marketing companies that would be more than happy to help you market your band. They range from large national companies with representatives in every city to small one person operations that focus on particular cities and, often, particular genres of music. They usually charge by the week, with a minimum length of employment.

Is it legal to put up posters around town?

It is illegal to snipe any public property (telephone poles, light boxes, street signs, buildings, etc.). If the city/town you "snipe" takes exception your posters you could get fined and some cities have been known to fine upwards of \$75 for each poster they find and take down.



Do I have to hire an independent company?

Absolutely not. Some record companies have their own in house street marketing department. Also, labels are quickly coming to the realization that the best street marketing is done by the band and the band's fans. Best of all, most fans will do it simply because they love the band and want the world to know how great they are. The development of a national team of fans is a direct offshoot of an active fan club. In return for tickets, CDs or promotional items, many fans are very willing to help with street marketing in their local area.

Musician's Friend is the world's largest direct source for music gear with more than 40,000 products, product reviews, and expert buying guides to be found on its website at musiciansfriend.com

INDIE & COLLEGE RADIO PROMOTION

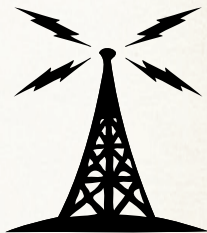
BY GEORGE HOWARD

For an emerging band, especially if you fall into the indie rock vein, hiring somebody to service your records to what they call the CMJ panel, the College Music Panel (500 or so stations around the country that are affiliated with colleges that play a similar type of music), can be the best money you have ever spent.

Indie promoters have relationships with these CMJ stations, and will make sure your music is paid attention to. For example, say you start getting airplay in Nebraska at the college station, and they just start banging it for some reason. Well, now all of a sudden, you've got another stop on your tour market where you can go play and do a live show on the college station.

College Radio is one of the few low levels of entry that hasn't been completely co-opted by the majors. The college stations, the non-profit stations, which can really, really sell your records, can still be accessed without being signed to a major (or any label).

This article appears courtesy of Artists House Music, a free comprehensive online resource where all musicians can receive informational support, guidance, and expert resources to help them navigate the challenges and maximize the opportunities available to them within the music industry. Learn more at: www.artistshousemusic.com



BY STEVE THEO

Knowing how to get onto college radio is important.

You need to service the right stations at the right time. And you need to know who to send to at each station and when to follow up with them.

If you hire an independent promoter to work your record they will do most of the targeting for you. They all keep databases full of contact names, times to call, snail and email addresses, historical data on what they have played, etc

The "add date" or start date at radio is the week that you pick to start your campaign. This can be months before, months after, or right on the release date. The most important thing is to avoid the busiest weeks of the year when all the major labels have multiple adds (eg. Sep, Oct, Mar, Apr).

Your CD should be mailed 10-12 days before the add date. Anything earlier will result in early adds and anything later will mean they will get it too late to review it and add it on time. The package should contain the CD and one sheet of paper or sticker on the CD with info about you. A full press kit is not needed for radio.



There are many fine promoters who will work your record to these stations for a fee. A normal project can cost anywhere from \$1000-\$4000 depending on the amount of work, you are normally charged a weekly rate. These promoters will help you pick the right add date, right stations, and they know when and whom to contact at each station.

While over the years industry types have argued over college radio being a good format or not I will always feel that even though your song may not be heard by millions you are still sending your record to hundreds of "tastemakers" across the country. If they love your band chances are they will help you in their market whether it be on the air, at a venue, with their peers, etc.

Pirate! Promotion and Management offers college, non-comm and commercial specialty services, print and online PR services, as well as management services for selected clients. Pirate! is based in Boston, MA with an office in New York, NY.

PRESS & MEDIA PROMOTION

BY TUNECORE

A great way to draw attention to your music is national and regional physical print publications like Rolling Stone, USA Today, Magnet etc. To get reviewed or featured in any of these publications, you must first get a copy of your album to their editors, staff writers or freelance writers.

There are some general rules you'll want to observe:

LEAD TIME

Most of the large, influential magazines that review and cover music publish monthly, and they finalize their content four months before they plan on running it. For the most part, they won't review an album after it has already been available to buy in retail stores (called the "Street Date").

THE PRESS WANTS TO KNOW WHEN AND WHERE YOU'RE PLAYING

Going on tour or playing a gig (even in your home town) gives press another reason to review your album or talk about your band. Identify and contact the local weekly and daily publications in the city you are going to play in. Provide them three to four weeks of lead-time before your gig.

THE POWER OF YOUR MAILING LIST

Keep an up-to-date, accurate and comprehensive mailing list of names and addresses of appropriate publications where you want your album reviewed.

Some ways you can compile your own list:

- Identify which magazines, fanzines and publications are best for your music then go to the masthead (the section almost all publications have that lists the writers, publishers and editors, usually near the front) and identify the right people to target. Mail him or her your album.

- You can also look at the names of the people that wrote the reviews then call and ask for the mailing address of that specific writer.

- Many of these magazines have websites as well as email address contacts. Simply send an email to the correct recipient and ask the submission policy.

- You can use places like <http://newslink.org/news.html> and <http://www.yudkin.com/resources.htm> to identify lists of all local and regional press outlets.

PUBLICISTS

Publicists are experts you hire to promote your band and music to media and press outlets. Remember, **a publicist can not guarantee a review or coverage.** You should expect a publicist to get a writer or editor to learn about you, listen to your music and provide them reasons to write about you.

Publicists will send you reports that list all the activity, comments and results regarding your project.

A publicist will usually charge you a monthly fee and request a minimum number of months to work on your "project." Fees can range widely but tend to fall between \$750 and \$5,000 a month.

In addition to these fees, most publicists also charge you expenses, these can vary a bit from publicist to publicist.

TIP: Most of the time, a publicist will be working on more than one artist or project. Be prepared to "work" your publicist to get them to "work" others.

WHAT TO MAIL

Almost all print magazines and publications require a physical copy of your album. When you mail the CD to the writers and editors of any publication, it should contain:

- A full-art, completed, mastered and sequenced final version of your CD.
- One sheet of paper including: the name of your band and album; biographical information; other key press points, contact information and the street date.

BLOG PROMOTION

BY CHRIS CANTALINI OF GORILLA VS. BEAR



MP3 Blogs can cause significant music and gig ticket sales. There are currently tens of thousands of MP3 Blogs with more springing up each day. If the MP3 blog community embraces your band, you could potentially have thousands of them talking about you and providing MP3s of your songs to hundreds of thousands of music fans. What better way to get the word out than by a

real grass roots campaign of music fans talking about you because they love what you do. With the Internet, they have a vehicle to communicate with the world.

The best way to reach blogs is to go to their websites and follow their submission policies. In many cases, contacting a blog is as simple as sending an email. Below is a perspective on MP3 blogs from a well respected MP3 blog called **Gorilla Vs. Bear**.

Over the past few years, music blogs have become an invaluable medium for new bands to garner positive, and occasionally, even life-changing exposure. By establishing personal relationships with blogs that are most relevant to their particular sound/genre, new artists have the opportunity to reach vast, unexpected audiences.

Producing unique and high-quality content is the foremost concern for any artist set on approaching influential bloggers--i.e., bloggers with a built in, growing audience. In developing ideas, artists should take advantage of all available media resources -- YouTube, Myspace, message boards, etc. -- to develop quality and compelling content and a unique, differentiating online presence. In a day and age where new acts emerge left and right, it is fundamentally essential that you have your name out in the vast web domain. Otherwise prospective fans outside of your town or inner-circle will not have any reason to know about what you do.



Since bands and bloggers continue to develop a keen professionalism in promotion and content delivery, utilizing the web space (as well as the wealth of media tools) effectively will allow you to distinguish your efforts from your peers. Just be tactful in approaching the bloggers you've identified. Remember that bloggers with significant traffic are constantly bombarded with all kinds of press materials from bands big and small, and are much more inclined to post about something that comes off as natural and personal, rather than manufactured.

Once a connection with a like-minded blogger is made, your content can spread like wildfire, producing what's known as a viral effect, where one source with an audience disseminates the information to countless others, much like a virus. And when that happens, it can become a vital and rewarding aspect of your own online media campaign.

Gorilla Vs Bear is a great mp3 blog. Visit them at www.gorillavsbear.net.

MERCHANDISING 101

T-SHIRTS & APPAREL

BY JAKPRINTS

When placing when placing your first apparel order you may want to consider a few key topics. The most important factor that will determine the direction you take is budget and demographic. Once you have established who your “core following” is, you will be able to determine if shelling out the extra money for those finishing touches is worth it. A good business model is far superior to one of “over the top” design, so keep in mind the profitability of the proposed project. The more money you make from your first couple of designs may give you that extra buffer to try new things down the road. Don't sink your ship before you make it out of the marina.



MAKE A BUSINESS PLAN

You can increase your profit margins in a number of ways. The first method is producing large quantities. Many printers up-charge smaller quantity orders. The second way that you can yield larger returns, is to keep your graphics simple. Often times it is the 1 and 2 color designs that are most effective, graphically speaking, so don't feel the need to go overboard your first time around.

Screen fees charges are usually around \$15 -\$20 per screen or per color. These costs are almost always a one time fee because the films are saved and catalogued for future use. If you plan on reordering the graphic in question, it may make sense to order a 5, 6, 7, 8 or 9 color graphic, but

ORDER



your profit margin will be smaller the first time that you order. The same thing goes for multiple print locations. If you select front/back/left sleeve/right sleeve, all to print on one shirt, you will end up with an awesome looking product, but always weight the benefits and disadvantages before placing your orders.

WHO WILL BUY YOUR SHIRTS

The second thing to consider before starting the design process, is to analyze your demographic. Identify who will be most likely to buy your product and study their style preferences and spending habits. Your demographic will tell you a lot about the direction that you should steer your printing endeavors. By observing your “core” followers, you will be able to determine the style of garment and artwork to decorate them with. For example: if you are a band/musician in the metal/hardcore/grindcore genre, you will obviously want to stock up on black t-shirts. This will be the bread and butter of your operation. You will be able to identify trends by studying magazines in your area of interest if you are not already familiar with the customs of any specific clique or group of people.



MERCHANDISING 101

CONTINUED...

BY JAKPRINTS

DESIGN YOUR GRAPHICS



Once you have a business plan, and a general idea of how you would like your shirts or other decorated apparel to look, you will need to begin designing your graphics. To avoid many headaches and prolonging valuable turnaround time, design your files following the proper preparation guidelines the first

time around. If you do not have access to the proper tools, such as computers and the preferred graphics programs of your printer's choice, find a designer that does. When considering a graphic artist, be sure to get quotes from multiple sources and from people that are sympathetic to your cause. You may be able to find more reasonable design rates if you just shop your ideas around.

If you design your files yourself, first request templates or the measurements of available print areas from your printer. Once you have determined how "big" to build your files, and what dimensions will restrict your graphics, be sure to build them at the proper resolution. It will almost always be 300 dpi "at actual size" if you have chosen to build your files in pixel or raster based graphics programs such as Adobe Photoshop. You can always build your graphics "too big" and resize them to be smaller. You cannot however build your

files too small or too low of resolution. If you do so, you will be asked to rebuild your graphics from scratch, so be very careful.

Ask your printer if they prefer that you prepare your own separations or if they prefer to have you send "flattened" files. This means that all of the layers have been condensed to one flat picture. If you want to go the safe route, ask your designer to build your artwork in a vector based program such as Adobe Illustrator.

Vector artwork is saved in such a way that you can resize your graphic to any size without compromising the print quality of the image. The last thing to consider before you begin is what color mode is most appropriate for your project. For apparel printing, it will usually be RGB.



Once you have graduated your first successful print job, you can begin to experiment with more advanced techniques such as metallic inks and foils, puff inks and embroidery. Once you have established a following, you may want to consider additional finishing options that may give the effect of a more professional looking product, such as hang tags, relabeling and poly bagging.



If you have any questions what options are most appropriate, always consult your sales representative. They will usually be considerate to your cause, and help you weigh your options in a point of view that you may not be considering.



RESOURCE GUIDE

AND LIST OF CONTRIBUTORS

DIGITAL DISTRIBUTION



COLLEGE RADIO PROMOTION

PIRATE RADIO at WWW.PIRATERADIO.COM



MUSIC BLOGS

Check out GORILLA VS. BEAR at WWW.GORILLAVSBEAR.NET or any of these great music blogs:

www.stereogum.com

www.brooklynvegan.com

www.music.for-robots.com

www.saidthegramophone.com

www.aquariumdrunkard.com

www.chromewaves.net

www.fluxblog.org

www.myoldkyhome.blogspot.com

www.iguessimfloating.blogspot.com

www.youaintnopicasso.com

T-SHIRTS, POSTERS, & MORE



JakPrints
www.jakprints.com

GEAR AND EQUIPMENT

MUSICIAN'S FRIEND

at WWW.MUSICIANSFRIEND.COM



GUITAR CENTER

at WWW.GUITARCENTER.COM

ONLINE EDUCATION & MUSIC RESOURCES

ARTIST HOUSE MUSIC

at WWW.ARTISTHOUSEMUSIC.COM



HARMONY CENTRAL

at WWW.HARMONYCENTRAL.COM



ONLINE CD & MERCHANDISE SALES

indie
MERCHANDISER



Design, change and update your
very own custom web store

PUBLICISTS

Team Clermont: <http://www.teamclermont.com>

Big Shot: <http://www.bighassle.com/publicity>

Tag Team: http://www.tagteammedia.com/company_info.htm

Girlie Action: <http://www.girlieaction.com>

Shore Fire Media: <http://www.shorefire.com>

GoodCop PR: <http://www.goodcopper.com>

Fanatic Promotion: <http://www.fanaticpromotion.com/mediakit.pdf>

GRAPHIC DESIGN



BIG BLUR DESIGN www.bigblurdesign.com

"The great thing about TuneCore is that anyone can now have their music distributed; just like Frank Black, or, for that matter, any other artist. There's no need for record companies anymore. Where the hell were you 20 years ago?"

Ken Goes, Manager, The Pixies

"For an unsigned band like Tapes 'n Tapes, TuneCore proved the perfect fit. It's a great way for a tiny label or unsigned band to get their music into iTunes. We found it very appealing that we retained all the rights, just paid a one-time fee and then in turn received all the money that iTunes, Rhapsody or whomever pays (no percentage taken out, like most distributors do), and could easily remove everything if we wanted...[We] had no problems with the service thus far, and would highly recommend TuneCore for any band that's trying to do it on their own."

Keri Weiss, manager of Tapes 'N Tapes
from Pitchforkmedia.com

WHAT ARE PEOPLE SAYING ABOUT TUNECORE?

"With the record business the way that it today this is a welcome help and support to the free thinking independent artists in the industry and I appreciate it immensely."

Ziggy Marley

"The corporate record industry is suffering a disconnect from both the consumer and the artistic community that is unparalleled in my 25 years as a label executive and artist manager. TuneCore provides the tools for artists to access their audience without penalty or compromise."

Tom Atencio, Manager, New Order

"At last a fair and honest way for musicians to distribute music. TuneCore's web site makes the service a pleasure to use, it's easy to understand and allows the user to do everything themselves. Any difficulties are dealt with immediately by a dedicated support team. I've been promoting TuneCore to every musician and band I meet, the hardest part of the sell is that people think it's too good to be true, well it's not, it's true and it's good!"

Roger O'Donnell of The Cure

"TuneCore is without a doubt the best way to distribute music online."

David Klein, Birdmonster

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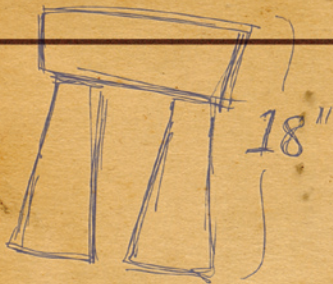


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