

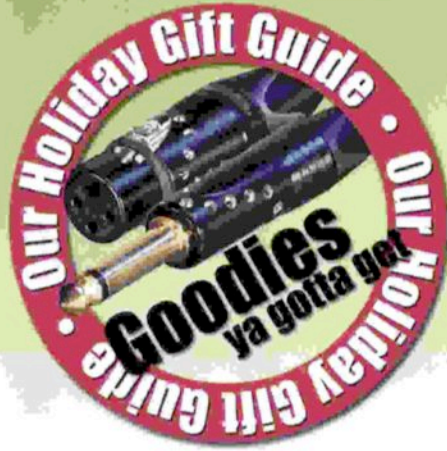
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# RECORDING

The magazine for the recording musician

## Mixing & Mastering

—for maximum impact



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VOL. TWENTY TWO  
NUMBER THREE  
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## Change

Where have we heard that word lately? Does it even still have a real meaning in the real world, away from politicians and pundits? For us, and for you, the reader of *Recording*, it certainly still does—just go to [www.recordingmag.com](http://www.recordingmag.com) and see what has changed!

A lot of work has gone into our new site, and we are celebrating its launch with a contest that you should not ignore. For details, look at the spread on pp. 38–39, and go to the site to enter. May the luckiest entrants win, and may you be one of them!

While on the site, look around. You'll find a resources section with articles from past issues—lots and lots of them, grouped by topics. So if you're stuck in your work, take a break and read what our contributors have said about the topic that interests you. You will realize, once again, that there are very few hard and fast rules in recording—you'll pick from the many solutions that have been suggested by our diverse group of contributors over time.

If you wonder about the meaning of a certain term, check our glossary. The website is a living and breathing thing, and we'll keep expanding it. So if your desired term is not there, let us know so we can make sure it will be included at the next update. And please be in touch, for any other reason—we like to hear what's on your mind!

You won't find all the content of every monthly issue on the site as it comes out in print. We still put out a *real* magazine that you can take on the bus, leave on your studio's coffee table, and that can be a test for your dog's teeth. The magazine and the website will complement each other, more so than in the past, and many more articles will be accompanied by web content for you to look at, listen to, and download. Together, the magazine and the website will keep doing what we have always been about: Help the recording musician make better recordings.

Speaking of downloads—with this issue we close out Mark Hornsby's hugely popular series "Song Production in Pro Tools". The 12th instalment brings the song to the mastering stage—if you haven't gotten there yet, download the files from past issues and you can still catch up. Mark won't be leaving the scene—look for his contributions in the January 2009 issue!

If you're in a learning mode, go to our new site and study John Shirley's revised and revisited *Beginners' Series*. It was a hit when we first printed it some years ago, and we bet that it will be a hit again in its new medium. Deep knowledge and good techniques just don't change in audio, only the gear does. John's teaching experience (you may call him Professor Shirley, he won't mind...) shows, and we all benefit.

This being the December issue, some end-of-year musings and holiday greetings are in order. But I have to tell you that it doesn't come easy, not on October 29 (the day before this issue goes to the printers), nor on a beautiful and sunny Colorado day like today, with the temperature climbing into the 80s. Still, all of us here at Music Maker Publications wish you much happiness and success at year's end and all through 2009.

Happy Recording!

*lrl*

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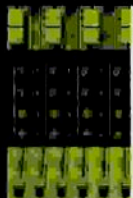
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## Does Old School music distribution offer any tricks for New School dogs?

Music is being marketed all around you—whether you're at the movies, in the grocery store, watching television, or just sitting in front of your computer.

Actual record stores are becoming less plentiful all the time, and we hear all too often that the traditional music distribution business is in turmoil, caused by illegal downloading and piracy.

Bands like Radiohead and Nine Inch Nails are dropping their labels and giving away their music online, but what about the rest of us starving musicians, without a history of millions of records sold? Are the D.I.Y. internet middlemen like CD Baby and Myspace sites our only options for selling and distributing our material when we don't have enough juice to get distribution in WalMart and Target?

As artists and recording musicians, we're busy *making* and *recording* music, so we tend to overlook the importance of *selling* and *promoting* our music. And when we think about promotion and sales, can anything still be learned from the "good old days" for bands both young and old?

There may be convenience but there is no magic in a mouse click. But there can be magic in the acquisition of new music, and maybe you can find a way to create that magic for your fans and potential customers. What do I mean by magic?

I can still smell the humidity and cigarette smoke from the long line I waited in when I talked my mom into driving me to the record store at midnight to be one of the first to get Guns & Roses' *Use Your Illusion I & II* as soon as it became available to the public at 12:01 AM. She then had to put up with me staying up till 4 AM listening to it...

You see, I felt special that night at 12:01 AM. It wasn't that I was special to

Guns & Roses, a band so immensely popular that their label's fierce advertising campaign pushing two records at once helped to create this distribution phenomenon. It was that I felt special *in my world* at the time. I was holding in my hands something that most of my friends did not have, and I couldn't wait a single second longer to hear one of my favorite band's new music and study the new lyric sheet inside. *Anticipation was everything*—standing in line and waiting was just as cool and important in my world as was the actual music.

Now that we are the producers and promoters and retail sellers of our own music, how can we make the process still unique and special for each and every fan?

Maybe we can think of ways to build on an emotional attachment that we hope fans have developed. Just one example—again from personal experience: I know that when Prince releases a new record, I have an attachment in my brain that takes me back to the first time I heard *Purple Rain*, and this memory, this attachment opens my wallet for him with no reservations.

Prince seems to always lead the way with brilliant ideas. He knows you can't download or pirate the truly special experience of seeing him perform in concert, and on his *Musicology* tour, he built his record price into the concert fee and included the full CD with every ticket sold. And just now he granted a photographer exclusive access to his last concert run and turned pictures from this into a coffee-table book that he is selling for \$60 and—you guessed it—each book comes with his latest CD. Fans get special photos and the vibe of exclusive access, and Prince gets to sell his new record and a special book (that you can't steal off the internet). Truly forward thinking.

Other artists have involved their fans in the financing of recording projects *before* going into the studio—check out [www.artistshare.com](http://www.artistshare.com) for examples of that business model. And there are others.

Whichever model we choose to follow, emulate, or build on—we each have to consider our own limited resources and individual situations. Creativity in marketing is going to lead the way in the uncharted future of music distribution and promotion. In this age of instant gratification, we may have something to learn from taking ourselves back to being kids and remembering our own special musical "fan" moments and what made these moments so powerful. ☺

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Rick Barrio Dill of Shark Eating Dog Productions performs and produces while based in his Upstream Studios in Los Angeles when he's not touring with bands like 2nd Day Crush. Check him out at [www.myspace.com/alilmyspacegimmick](http://www.myspace.com/alilmyspacegimmick), or write Rick at [talkback@recordingmag.com](mailto:talkback@recordingmag.com).

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