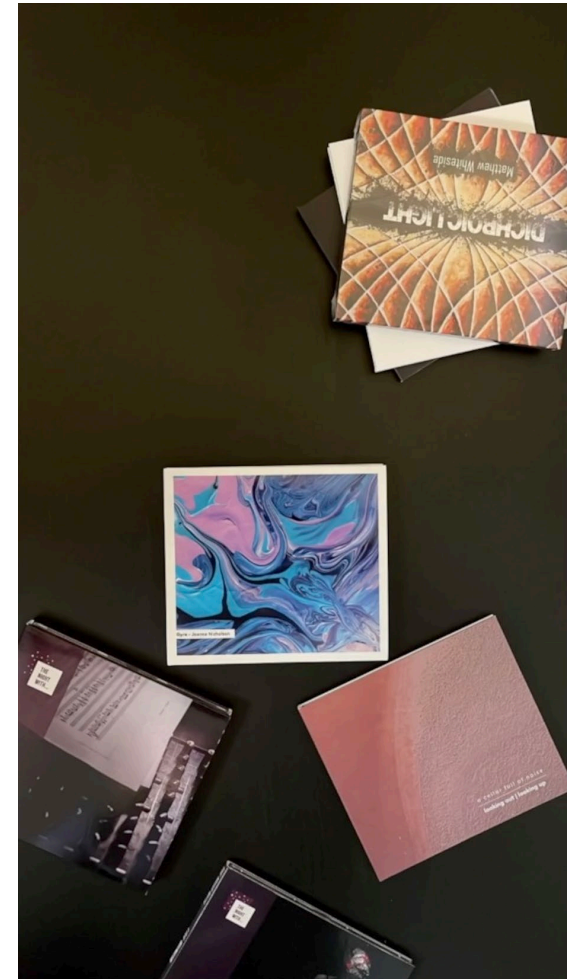


[www.matthewwhiteside.co.uk](http://www.matthewwhiteside.co.uk)

- First album release 2015
  - Dichroic Light
- Second album release 2019
  - Entangled
- Set up The Night With... as a record label in 2020
  - Currently seven albums released, four in development
- Started giving webinars on self-releasing in 2020



# The Guidebook to Self-Releasing Your Music: Chapter Headings

- Chapter 1 – How to use this book
  - Chapter 2 – Choosing the best people
  - Chapter 3 – Budgeting
  - Chapter 4 – Funding and Earned Income
  - Chapter 5 – Choosing the best place to record
  - Chapter 6 – Preparing for the recording session
  - Chapter 7 – Postproduction
  - Chapter 8 – Understanding your rights
  - Chapter 9 – Registrations, licences, and codes
  - Chapter 10 – Choosing a distributor
  - Chapter 11 – Design, branding, and printing
  - Chapter 12 – Public relations
  - Chapter 13 – Marketing and advertising
  - Chapter 14 – Using social media to promote your music
  - Chapter 15 – Synchronisation
- ## Industry Thoughts
- Chapter 16 – The ethics of streaming
  - Chapter 17 – The Long Tail
  - Chapter 18 – Record companies as investors and royalty-earners

- Composer / Songwriter
  - The person who has written the music
  - Represented by SABAM (PRS/MCPS in UK)
- Performer
  - The person who is performing the music
  - Represented by PLAYRIGHT (PPL in UK)
- Record Label / Master Rights Owner
  - The person or organization who is paying for the creation of the recording
  - Represented by SIMIM (PPL in UK) and digital Distributor / Aggregator

| 60 Min Quartet Album     |                       | £           | €          |
|--------------------------|-----------------------|-------------|------------|
| Player Fees              | 4 players, 4 sessions | £2,080.00   | 2,433.60 € |
| Travel and accommodation |                       | £400.00     | 468.00 €   |
| PR                       |                       | £2,000.00   | 2,340.00 € |
| Advertising              |                       | £500.00     | 585.00 €   |
| I Studio Hire            | 2 days                | £500.00     | 585.00 €   |
| Mixing                   | 2 days                | £500.00     | 585.00 €   |
| Mastering                | 2 days                | £500.00     | 585.00 €   |
| CD Artwork               |                       | £500.00     | 585.00 €   |
| CD Printing              |                       | £600.00     | 702.00 €   |
| CD Distribution          | 300 @ £2              | £50.00      | 58.50 €    |
| Contingency              |                       | 10% £713.00 | 834.21 €   |
| Total                    |                       | £8,343.00   | 9,761.31 € |

[Belgium payment rates:  
https://www.juistisjuist.be/](https://www.juistisjuist.be/)

**5. AUDIO SESSION FEES AND AUDIOVISUAL SESSION FEES**

5.1 There are three types of Audio and three types of Audiovisual Session referred to in this Agreement: The “Standard Audio Session”, and additionally a “Long Audio Session” and a “Short Audio Session”, and the “Standard Audiovisual Session” and additionally a “Long Audiovisual Session” and a “Short Audiovisual Session”.

The table below sets out the maximum duration of each type of Audio and Audiovisual Session, and the maximum duration of the Track or Tracks embodying a performance recorded at the relevant Audio or Audiovisual Session which the relevant Commissioning Record Label is entitled to use on a Record or Audiovisual Device:

| <u>Type of Session</u>                       | <u>Maximum Session Duration</u> | <u>Maximum Track(s) Duration</u> |
|--|---------------------------------|----------------------------------|
| <b>Standard Audio or Audiovisual Session</b> | <b>3 hours</b>                  | <b>20 minutes</b>                |
| Long Audio or Audiovisual Session            | 4 hours                         | 30 minutes                       |
| Short Audio or Audiovisual Session           | 2 hours                         | 10 minutes                       |

Musicians shall be entitled to a break of five minutes for each hour (or part thereof) of the Session, such break to be taken approximately half way through the Session (or as otherwise agreed). Musicians shall not be required to perform for in excess of two hours without such break.

The Commissioning Record Label shall use its reasonable endeavours to provide the Musicians with reasonable advance notice that a session will be an Audiovisual Session.

5.2 In respect of each Audio Session or Audiovisual Session relating to a Non-Classical Recording for which a Musician is engaged, the Commissioning Record Label shall pay the Musician the relevant Session Fee set out below within 30 days of the receipt of an appropriate invoice and signed Session Agreement from the Musician in relation to the relevant Session or, if different, on the Commissioning Record Label's reasonable standard terms of payment:

| <u>Type of Session</u>                       | <u>Session Fee</u> |
|--|--------------------|
| <b>Standard Audio or Audiovisual Session</b> | <b>£130.00</b>     |
| Long Audio or Audiovisual Session            | £194.40            |
| Short Audio or Audiovisual Session           | £97.20             |

## Earned Income: streaming

| Distributor | Average Per Stream (£) | Average Per Stream (€) |
|-------------|------------------------|------------------------|
| PRS         | £0.004438              | 0.00519246 €           |
| MCPS        | £0.000467              | 0.00054619 €           |
| Total       | £0.000700              | 0.00081900 €           |
|             | £0.005600              | 0.00655200 €           |

## Funders

- Setting a realistic budget (income and expenditure)
- Preparing for and running a recording session



# Quartet No. 4 Entangled I - Waves

Matthew Whiteside 2017

$\text{♩} = 60$

Violin 1

Violin 2

1  $\square$  (click track up bar)

non vib

1/4 tone fast vib

gliss.

non vib

*f pp* *mf* *p*

*pp* *mf* *p*

Vln. 1

Vln. 2

Vla.

Vc.

11

non vib

1/4 tone fast vib

non vib

poco vib

non vib

*f pp* *mf* *p f*

*pp* *mf* *p f*

*f pp* *mf* *p f*

non vib

poco vib

gliss.

*pp: mf > p f*

Vln. 1

Vln. 2

19

non vib

1/4 tone fast vib

non vib

gliss.

*f pp* *mf*

*p* *mp* *pp* *pp* *mf*

Vln. 1

Vln. 2

Vla.

Vc.

26  $\square$

non vib

poco vib

non vib

*p f* *f*

*p f* *f*

*f pp* *mf* *p f* *f*

*pp* *mf* *p f*

T1 - 10-18 ~

T2 - 1-18 ✓✓✓!

T3 - 1-18 ok ~~st~~

T4 - ~~189~~-23 ✗

T5 - 19-23 ✓ (win c. 822)

T5 - 17-23 ✓✓✓

- Setting a realistic budget (income and expenditure)
- Preparing for and running a recording session
- Mixing and Editing

do

Pro Tools File Edit View Track Clip Event AudioSuite Options Setup Window Avid Link Help

0:45.138 Start 0:45.138 End 11:57.824 Length 11:12.685

Cursor 11:30.176 352266 Dry

Grid 0:01.000 Nudge 0:00.005

Mix: Quartet 6 - rough mix

TRACKS

- S29
- 472
- 129
- 229
- V29
- S29
- Ax1
- Inst
- Met1
- Rm

Bar/Beats 1 33 65 129 161 193 225 257 289 321 353 385 417

Min:Secs 0:00 0:30 1:00 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30 7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30 11:00 11:30 12:00 12:30 13:00 13:30

Tempo 120

Meter Default: 4/4

Markers

- dodgy Intonation
- Location 1
- Location 3

Waveform tracks:

- Stereo.29
- Mono.47.29
- Violin.1.29
- Violin.2.29
- Viola.29
- Cello.29
- Aux 1
- Master 1
- Room

GROUPS

- <ALL>
- Take

Mix Console:

| TRACKS | IA-E   | IA-E   | IA-E   | IA-E    | IA-E         | IA-E   | IA-E   | IA-E   |
|--------|--------|--------|--------|---------|--------------|--------|--------|--------|
| EQ 7   | EQ 7   | EQ 7   | EQ 7   | EQ 7    | EQ 7         | EQ 7   | EQ 7   | R48    |
| PRQ2   | PRQ2   | PRQ2   | PRQ2   | PRQ2    | PRQ2         | PRQ2   | PRQ2   |        |
| PRQ3   |        |        |        |         |              |        |        |        |
| Click  |        |        |        |         |              |        |        |        |
| Saps   |        |        |        |         |              |        |        |        |
| Trml   |        |        |        |         |              |        |        |        |
| L+R    |        |        |        |         |              |        |        |        |
| S A-E  | S A-E  | S A-E  | S A-E  | S A-E   | S A-E        | S A-E  | S A-E  | S A-E  |
| S F-J  | S F-J  | S F-J  | S F-J  | S F-J   | S F-J        | S F-J  | S F-J  | S F-J  |
| I/O    | I/O    | I/O    | I/O    | I/O     | I/O          | I/O    | I/O    | I/O    |
| 1-2    | 1-2    | 1-2    | 1-2    | 1-2     | 1-2          | 1-2    | 1-2    | 1-2    |
| AUTO   | AUTO   | AUTO   | AUTO   | AUTO    | AUTO         | AUTO   | AUTO   | AUTO   |
| noisep | noisep | noisep | noisep | noisep  | noisep       | noisep | noisep | noisep |
| 73     | 22     | 23     | 72     | 0       |              |        |        |        |
| S M    | S M    | S M    | S M    | S M     | S M          | S M    | S M    | S M    |
| +1.5   | +6.5   | +1.4   | +0.6   | +0.5    | -6.4         | -      | +6.1   | -10.5  |
| Str.29 | M4729  | Vin129 | Vin229 | Viol.29 | Cel.29       | Aux 1  | Mastr1 | Room   |
| 0      | 0      | 0      | 0      | 0       | 0            | 0      | 144    | 0      |
| 0      | 0      | 0      | 0      | 0       | 0            | 0      | 0      | 0      |
| 0      | 0      | 0      | 0      | 0       | 0            | 0      | 0      | 0      |
| SM81   | U47    | Beyer  | Beyer  | Blue    | Omnii Octava |        | -2.23  |        |



- Setting a realistic budget (income and expenditure)
- Preparing for and running a recording session
- Mixing and Editing
- Getting it out there

- Composer / Songwriter
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- Your ISRC
  - ABCDE
- ISRCs for 5 track album:
  - ABCDE 230001
  - ABCDE 230002
  - ABCDE 230003
  - ABCDE 230004
  - ABCDE 230005

|    | A                | B               | C             | D        | E        | F            | G        | H         | I               | J          | K              | L              | M            | N                   | O                  | P             |
|----|------------------|-----------------|---------------|----------|----------|--------------|----------|-----------|-----------------|------------|----------------|----------------|--------------|---------------------|--------------------|---------------|
| 1  | Piece            | Completion Date | MW Cat Number | Movement | Duration | ISRC - UKAQL | PRS      | Film Name | British Music c | Album Name | Album Cat Numb | Recording Date | Release Date | PPL Submission date | Player Name        | Instrument    |
| 51 | Electronics      | 2010            | MW-0026       |          |          |              |          |           |                 |            |                |                |              |                     |                    |               |
| 52 |                  |                 |               |          |          |              |          |           |                 |            |                |                |              |                     |                    |               |
| 53 | As I See It      | 2014            | MW-0028       |          | 14:37    | UKAQL1500015 |          |           |                 |            |                |                |              | 03/04/2015          | Matthew White      | Electronics   |
| 54 | Elements         | 2013            | MW-0029       |          | 12:26    | UKAQL1500016 |          |           |                 |            |                | 01/08/2013     |              | 03/04/2015          | Matthew White      | Electronics   |
| 55 | Exhibition Music | 2015            | MW-0027       |          | 12:39    | UKAQL1500017 | 184993HS |           | ✓               |            |                | 16/05/2015     |              | 07/06/2015          | Emma Lloyd         | violin        |
| 56 | Exhibition Music | 2015            | MW-0027       |          | 12:39    | UKAQL1500017 | 184993HS |           | ✓               |            |                | 16/05/2015     |              | 07/06/2015          | Jo Nicholson       | Bass Clarinet |
| 57 | Exhibition Music | 2015            | MW-0027       |          | 12:39    | UKAQL1500017 | 184993HS |           | ✓               |            |                | 16/05/2015     |              | 07/06/2015          | Pete Furniss       | Bass Clarinet |
| 58 | Exhibition Music | 2015            | MW-0027       |          | 12:39    | UKAQL1500017 | 184993HS |           | ✓               |            |                | 16/05/2015     |              | 07/06/2015          | Christine Anderson | Viola         |
| 59 | Exhibition Music | 2015            | MW-0027       |          | 12:39    | UKAQL1500017 | 184993HS |           | ✓               |            |                | 16/05/2015     |              | 07/06/2015          | Abby Hayward       | cello         |
| 60 | Exhibition Music | 2015            | MW-0027       |          | 12:39    | UKAQL1500017 | 184993HS |           | ✓               |            |                | 16/05/2015     |              | 07/06/2015          | Matthew White      | programmer,   |
| 61 | Mobile Music     | 2015            | MW-0028       |          | 12:39    | UKAQL1500017 | 184993HS |           | ✓               |            |                | 16/05/2015     |              | 07/06/2015          | Matthew White      | programmer,   |



- CD Baby – charge an upfront fee, single (\$9.95) or an album (\$29), and take a 9% cut of all of your digital income but don't charge a yearly fee.
- Tunecore – Have a free tier where they take 20% of your income or charge an annual fee of \$29.99 for album and \$9.99 for singles. They also have unlimited plans ranging from \$14.99 to \$49.99 a year for different levels.
- RouteNote – Has two distribution options. The first is completely free where they take 15% of your income or a similar model to Tunecore with \$10 single, \$20 EP, \$30 album and \$45 extended album and then \$9.99 annually with you keeping all your income.
- BandCamp – is completely free to put music on but they take 15% of digital sales. They have options where customers can pay more if they want which is nice (I've found people do this quite a lot). However BandCamp do not distribute to iTunes, Spotify, Deezer etc. etc.

# Release Timeline

- Recording - Start July
- Mixing – End July
- Upload to Distributor – End July
- PR Campaign & Pre-save – July to October
- Release Date – End October
- Marketing Campaign, PR continues - November

# Home

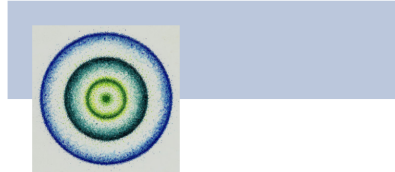
11. 2 people listening now 11



## Back to Live

Here are some resources and tools for artists returning to the stage.

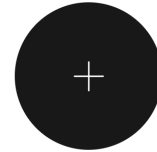
[LEARN MORE →](#)



## Your song has been pitched to our editors

Matthew Whiteside (artist) pitched "Quartet No. 5 (Remix)" on Sep 8.

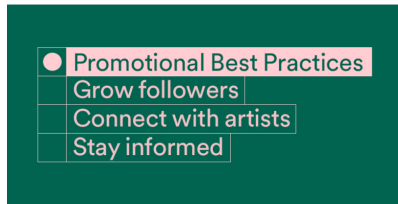
[VIEW PITCH →](#)



## Your Artist Pick has expired

Choose a playlist, release, or concert to feature at the top of your profile.

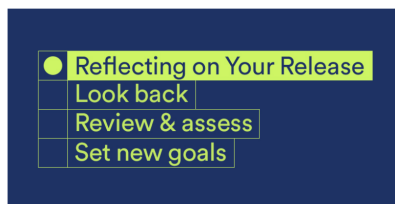
[SET ARTIST PICK →](#)



## Get the most out of your latest release

Read our blog post for tips on promoting your release, growing your audience, understanding your numbers, and more.

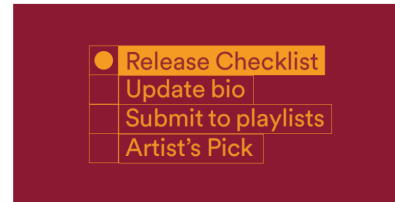
[READ MORE →](#)



## Learn from your last release

Check out our release guide about assessing your progress, reflecting on performance, and setting new goals.

[READ MORE →](#)



## Set your next release up for success

Now that you're preparing for a release, find out what you need to do next.

[READ TIPS →](#)



## Have a question for us?



## How to get playlisted

## Last 7 days

SEP 13 - SEP 19

|           |         |
|-----------|---------|
| Listeners | 754 ▼   |
| Streams   | 1,051 ▲ |
| Followers | 267 ▲   |

## Your top songs

STREAMS

|  |                  |     |
|--|------------------|-----|
|  | Well, Well, Well | 287 |
|  | Quartet No. 6    | 248 |
|  | Response One     | 159 |

[SEE SONGS →](#)

## Your top playlists

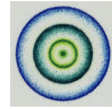
STREAMS

|  |                                  |                  |     |
|--|----------------------------------|------------------|-----|
|  | Fantasy - Music for Writing, ... | 29,750 Followers | 219 |
|  | Lovecraftian Atmos               | 7,295 Followers  | 158 |
|  | Lucid Dreaming & Meditation      | 4,655 Followers  | 132 |

[SEE PLAYLISTS →](#)

# Add song details

Tell us what this song sounds like and how it was recorded.



**Quartet No. 5 (Remix)**

Releases Oct 8, 2021

Choose up to 3 genres.\*

Ambient ×

Contemporary ×

minimalism ×

Choose up to 2 music cultures. (Optional)

African

Arabic

Asian

Buddhist

Caribbean

Celtic

Christian

Hindu

Indigenous

Islamic

Judaic

Latin

Sikh

South Asian

None of these

Choose up to 2 moods. (Optional)

Chill

Energetic

Happy

Fierce

Meditative

Romantic

Sad

Sexy

None of these

Choose up to 2 song styles. (Optional)

Acoustic

Ballad

Beats

Christmas

Experimental

Holiday

Kids

Traditional

None of these

What instruments are on this song? (Optional)

Untitled
Pre-Release Smart Link Setup
X Cancel
Next >

- [Link Creation](#)
- [Link Settings](#)
- [Social Icons](#)
- [Social Cards](#)
- [Advanced Settings](#) PRO

## Pre-Release Link Setup

Promote your music before it's released while collecting fan emails and valuable audience data. On release date, your Pre-release link will automatically convert to a standard Smart Link

**Release Date**

Europe/London  
[Change Time Zone](#)

**Scan Source**

Enter a link of a song, album, playlist or a UPC/ISRC

**Note**

A scan source is required for this link to convert to a standard Smart Link and autoscan additional music services to include in your link on release date.

Music Services

Spotify
Pre-Save
X

Link

● AUTOSCAN ON

Post Pre-Save Destination

Enter URL to send fans after Pre-Save (optional)

After Pre-Saving, fans will follow:

+

Upgrade to unlock [follow actions](#) and grow your Spotify Audience.

Upgrade

Apple Music
Pre-Add
X

Link

● AUTOSCAN ON

Post Pre-Save Destination

Enter URL to send fans after Pre-Save (optional)

TIDAL
Pre-Save
X

## Preview

(Desktop/Tablet) [↗](#)

10:24 feature.fm

Choose your preferred music service

Spotify  
Pre-Save

Pre-Save

Apple Music  
Pre-Add

Pre-Add

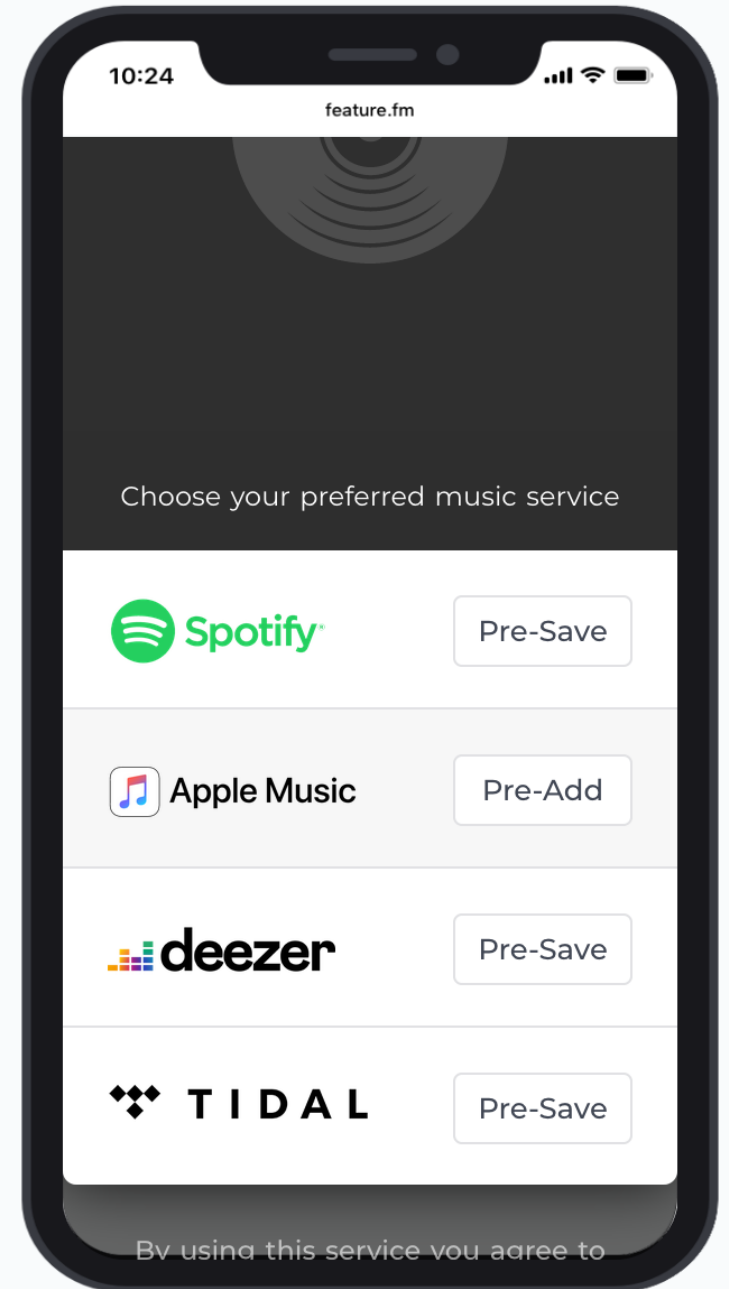
deezer  
Pre-Save

Pre-Save

TIDAL  
Pre-Save

Pre-Save

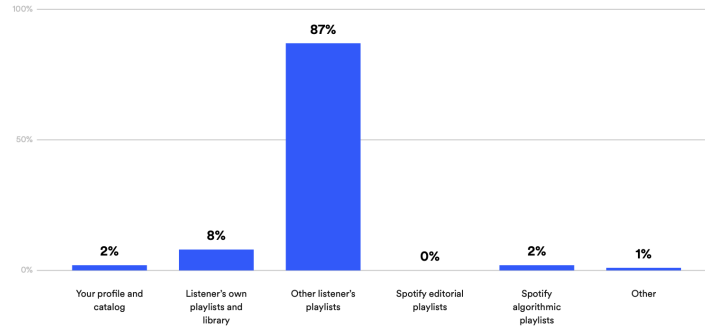
By using this service you agree to



- Setting a realistic budget (income and expenditure)
- Preparing for and running a recording session
- Mixing and Editing
- Getting it out there
- Advertising and Understanding your audience

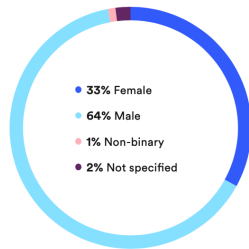
## Source of streams

STREAMS • LAST 28 DAYS



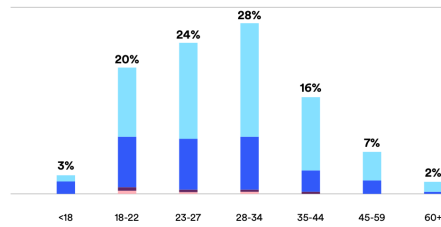
## Listeners' gender

LISTENERS • LAST 28 DAYS



## Listeners' age

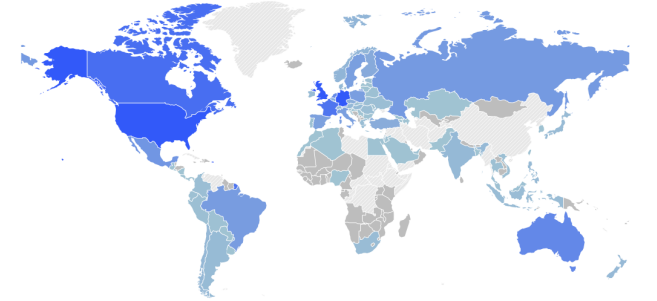
LISTENERS • LAST 28 DAYS



## Top countries

LISTENERS • LAST 28 DAYS • WORLDWIDE

| Rank | Country            | Listeners |
|------|--------------------|-----------|
| 1    | United States      | 1,001     |
| 2    | United Kingdom     | 186       |
| 3    | Germany            | 165       |
| 4    | Canada             | 132       |
| 5    | France             | 122       |
| 6    | Australia          | 92        |
| 7    | Netherlands        | 89        |
| 8    | Mexico             | 71        |
| 9    | Russian Federation | 65        |
| 10   | Brazil             | 61        |
| 11   | Poland             | 58        |
| 12   | Italy              | 57        |
| 13   | Sweden             | 57        |
| 14   | Spain              | 53        |
| 15   | Finland            | 39        |



1 55 0+ Spotify N/A

## Top cities

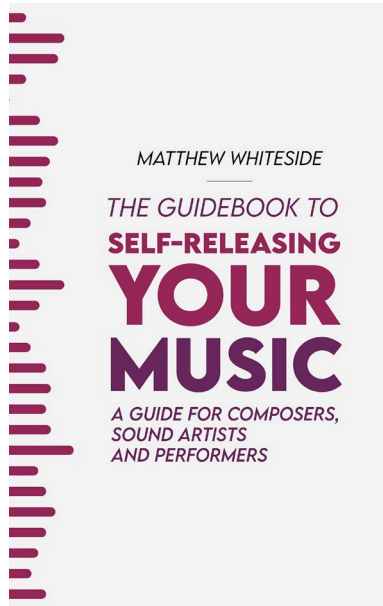
LISTENERS • LAST 28 DAYS • WORLDWIDE

| Rank | City                       | Listeners |
|------|----------------------------|-----------|
| 1    | Moscow, Russian Federation | 26        |
| 2    | Los Angeles, United States | 26        |
| 3    | Montreal, Canada           | 24        |
| 4    | Mexico City, Mexico        | 22        |
| 5    | Amsterdam, Netherlands     | 22        |
| 6    | Sydney, Australia          | 21        |
| 7    | Helsinki, Finland          | 20        |
| 8    | São Paulo, Brazil          | 20        |
| 9    | Paris, France              | 19        |
| 10   | Chicago, United States     | 19        |
| 11   | Atlanta, United States     | 19        |
| 12   | Prague, Czech Republic     | 19        |
| 13   | Melbourne, Australia       | 19        |
| 14   | Istanbul, Turkey           | 18        |
| 15   | New York, United States    | 18        |
| 16   | Hamburg, Germany           | 17        |
| 17   | London, United Kingdom     | 16        |
| 18   | Berlin, Germany            | 16        |

| Rank | City                              | Listeners |
|------|-----------------------------------|-----------|
| 26   | Vienna, Austria                   | 14        |
| 27   | Toronto, Canada                   | 13        |
| 28   | San Francisco, United States      | 13        |
| 29   | Santiago, Chile                   | 12        |
| 30   | Dublin, Ireland                   | 12        |
| 31   | Denver, United States             | 12        |
| 32   | St Petersburg, Russian Federation | 11        |
| 33   | Houston, United States            | 11        |
| 34   | Madrid, Spain                     | 11        |
| 35   | Perth, Australia                  | 11        |
| 36   | Minneapolis, United States        | 10        |
| 37   | Miami, United States              | 10        |
| 38   | Stockholm, Sweden                 | 10        |
| 39   | Oslo, Norway                      | 9         |
| 40   | Warsaw, Poland                    | 9         |
| 41   | Krakow, Poland                    | 9         |
| 42   | Philadelphia, United States       | 9         |
| 43   | Barcelona, Spain                  | 9         |

# Order

The Guidebook to Self-Releasing Your Music



[www.matthewwhiteside.co.uk](http://www.matthewwhiteside.co.uk)

## Any Questions?

Follow me on Twitter - @mwhiteside  
Facebook & Instagram – @mwhitesidecomp  
And on Spotify – Matthew Whiteside

Thanks!