

Connections Newsletter



Welcome!

Welcome to the first issue of the connections newsletter. This newsletter is free to everyone who subscribed by invitation before September 1st, for as long as you wish to remain on this subscription plan. The mission of this newsletter is to seek out people with good work ethic who enjoy creating mutually beneficial connections. I want to make it available only to those we all believe will create win-win situations with each other.

Using Facebook Messenger, I personally contacted everyone in the Facebook portion of my network who I believe shares the philosophy of helping each other to succeed.

10-day extension

In an effort to continue to find valued subscribers, I am offering a 10 day extension to anyone you would like to invite to subscribe to this newsletter. Together we can turn this newsletter into a power network. Their subscription will be free until September 10th. Please invite only people you believe are interested in working as a team to help each other to succeed in the music business. You may post a message in your favorite groups and you can even copy an paste or share the post that brought you subscribe.

Please note that this is not an obligation. If you don't have the time or the desire to do

this, no worries. We still want you as part of this network.



Guidelines for connecting through this newsletter

The main focus of this network is to give all subscribers access to people with whom we can exchange products and services that will help in the development of our projects.

If there is someone in your network, other than you, who can help one of our subscribers, and that person is not a subscriber, please explain the benefits of being part of this growing network community and ask them to subscribe. The more like-minded subscribers we have, the more value this newsletter will have to you and all the other subscribers. As the subscription rate grows, it's value grows.

Re-posts & suspensions

Starting with the next issue, all posts, from prior issues, will be re-posted to a database accessible from a link in this newsletter. New subscribers will be able to see your offers and requests without posting them in every issue.

If you are working on a time-consuming collaboration and don't want to take on anymore projects until your schedule is clear, email me at taylorsappe@taylorsappe.com and let me know you want to be removed from the "subscriber-accessed database". Your information will remain in our main database, should you wish to reinstate it at a later date. Your subscription will continue, but subscribers will not be able to see your information.

Cancelling your subscription

You can cancel your subscription at any time, and you can renew it later at whatever the subscription rate is at the time of your renewal. To cancel, just email me at taylorsappe@taylorsappe.com, with "Cancel Newsletter Subscription" in the subject line, and it will be promptly canceled.

Updates

If you would like to update your information you can do so by filling out another subscription form and selecting "Updating my info" in the Status field. [Click here to do](#)

so: http://www.taylorsappe.com/newsletter_subscription.

Email confidentiality

All contact emails shown in this newsletter are intended for your eyes only. Please do not share them with anyone else without permission from the account holder. It is important to keep this email account spam free in order to serve you more effectively.

Questions

All questions regarding this newsletter should be sent to me at taylorsappe@taylorsappe.com.

Educational Contributions

If you have something educational to offer and want to post it in this newsletter please submit your copy to me at taylorsappe@taylorsappe.com for consideration for publication in the next issue. When your copy is approved for publication your contributing article will appear with your name, optional email address, an optional text-based advertising block for any product or service you want to advertise to our community (in that issue only), and an optional web link to that product or service, all in exchange for your contribution. You can offer contributions as often as you like. Only those appropriate for our subscribers will be published in this newsletter. If I receive a large number of contributions some may be published in later issues. If that happens I will let you know which issue it will appear in.

Until subscribers begin offering contributions, here's one of my own:

Make a living in the new music industry

By Taylor Sappe

In this new music industry, the way people consume music has changed. Those changes have made it more difficult to earn a living the traditional way. Most people don't buy CDs online anymore because downloads and streaming have become the norm. Streaming services pay ridiculously low rates for streaming your music, and if a single is downloaded through one of the majors like iTunes, there are several middle men who have to take their cut before you get paid, which doesn't leave much for the label that released the song. Labels then split the initial amount between them and a publisher. Then they split their remaining amount with the artist and the publisher splits their share with the writer. So unless you are label, publisher, artist and writer, you are left with pennys per download. Either way, you have to get hundreds of thousands of downloads or hundreds of songs out there, each getting thousands of downloads to earn any significant amount of money from downloads.

If you are doing live performances and have a compelling show, you can sell CDs at your gigs as part of your merchandise line. People want to buy memories of a live show, and a CD or DVD is a good way to do that. Additional merchandise could be T-shirts, key tags, coffee mugs, and much more.

Another thing that has affected the industry are artists who do "Pay to play" or free shows. Because there are so many artists taking this route, many venues no longer want to pay what they used to for a show.

These are just a few of the problems that face the new music industry, but the good news is that there are solutions to these problems. One to create multiple revenue streams. You will have ups and downs in any business, including music. If you are in the music business it means you are in business and you should treat it like a business. When one revenue stream is down you should be receiving money from another revenue stream. That's why it is important to create as many revenue streams as possible. Here are a few possibilities to consider:

- House concerts
- Record demos for songwriters
- Teach everything you know about music
- Create and sell merchandise
- Do Facebook live shows and set up a tip jar

- Fund your projects using platforms such as Kickstarter, Patirion, or Go-fund-me
- Get sponsorships

These are some of the things I learned in a course I took from Rick Barker (Taylor Swift's former manager), and I teach in a 12 week course at the DeMelfi School Of Music in Hazleton, Pa.

If you would like to take any of Rick's courses, which are very detailed about how to do some of the things mentioned above, and how to use social media to market your music successfully, go to rickbarker.com.

Connections

Collaboration offers

Subscriber number: 0001

What skills do you need from your collaborators?:

- 1) guitar or piano player
- 2) singers
- 3) chord & melody help
- 4) arrangement help
- 5) lyric help

What skills do you have to offer to a collaboration?:

- 1) i write a lot of song lyrics
- 2) former long time drummer with good rhythmic sensibilities
- 3) former radio host with decades of picking & spinning hits
- 4) former tv host & show writer

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Subscriber number: 0002

Describe your goal:

Writing and recording my own songs. Co writing as well. I have over 50 songs already recorded. I also perform live.

What skills do you need from your collaborators?:

Someone who is looking for songs to perform. I'd like to write for other artists.

What skills do you have to offer to a collaboration?:

Long time songwriter and guitar player. Also good at recording and production.

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Subscriber number 0003

Describe your goal:

To write record original material I.e instrumental record and a vocal record. Play different venues

What skills do you need from your collaborators?:

Writing production instrumentation

What skills do you have to offer to a collaboration?:

Instrumentation. Writing. Vocals. Composing.

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Subscriber number 0004

Describe your goal:

To help musicians, artists and songwriters earn a living from music and constantly increase revenue streams.

What skills do you need from your collaborators?:

Good songs for artists I am currently working with, collaborators willing to help with marketing on social media, Album cover and CD label designer, Patrons of music art.

What skills do you have to offer to a collaboration?:

Recording engineer/music production/editing/mixing, arranging, music composition, Small

independent record label, Artist management (currently 1 artist), advanced music theory, project studio, Demo recording service, Instructor: Music Theory, Music production using Cubase, Loop creator, Production tracks for songwriters to add melody and lyrics, a little experience in social media marketing, publishing catalog.

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Subscriber number 0005

Describe your goal:

1. Make a decent living from my music
2. Find a decent publisher
3. Sustain my own projects, productions and releases
4. Write great songs that earn their crust

What skills do you need from your collaborators?:

1. Enthusiasm
2. Contacts and network
3. Business advice/experience
4. Quality songwriting and collaboration skills
5. Great guitar playing (and musicianship generally)

What skills do you have to offer to a collaboration?:

1. Track record as a published songwriter with cuts and synch experience
2. Track record as an artist with recording contracts, stage and TV live performances
3. Good songwriting (lyrics, top line and arrangements)
4. Multi instrumentalist and vocalist
5. Recording and production skills (ProTools)

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