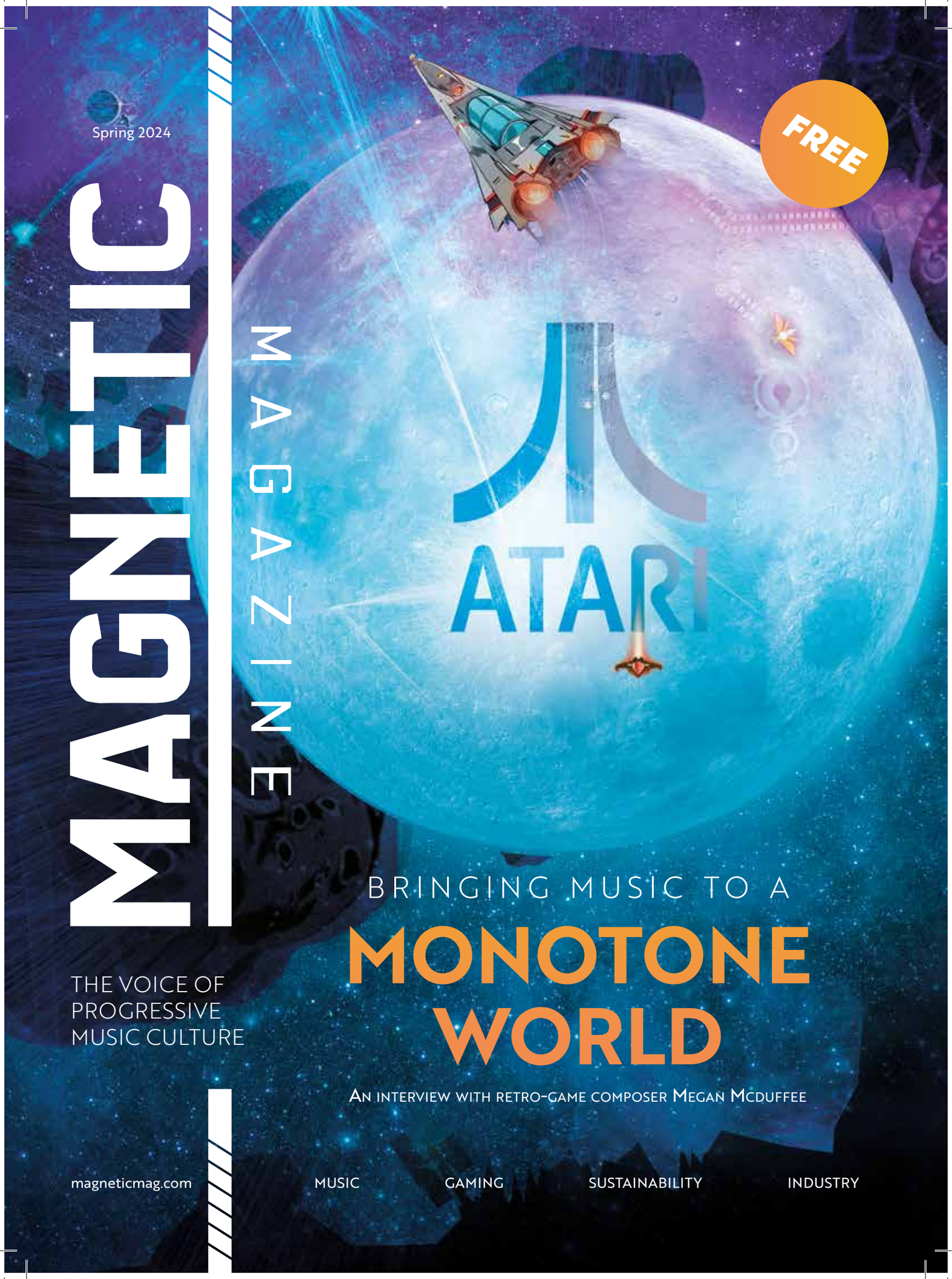

Spring 2024
MAGNETIC
MAGAZINE
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ATARI
THE VOICE OF
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MUSIC CULTURE
BRINGING MUSIC TO A
MONOTONE
WORLD
An interview with retro-game composer Megan Mcduffee
magneticmag.com
MUSIC
GAMING
SUSTAINABILITY
INDUSTRY

MAGNETIC MAGAZINE

THE VOICE OF PROGRESSIVE MUSIC CULTURE

CONTENTS

MUSIC p. 4-7

Opiuo's top 10tips
Uncover the secrets of turning electronic music into a captivating live performance with Opiuo's expert advice. Learn from the maestro himself as he shares invaluable tips inspired by the creation of his groundbreaking live album, "Opiuo & The Opulent Orchestra," recorded at the legendary Red Rocks Amphitheatre.

GAMING p. 8-11

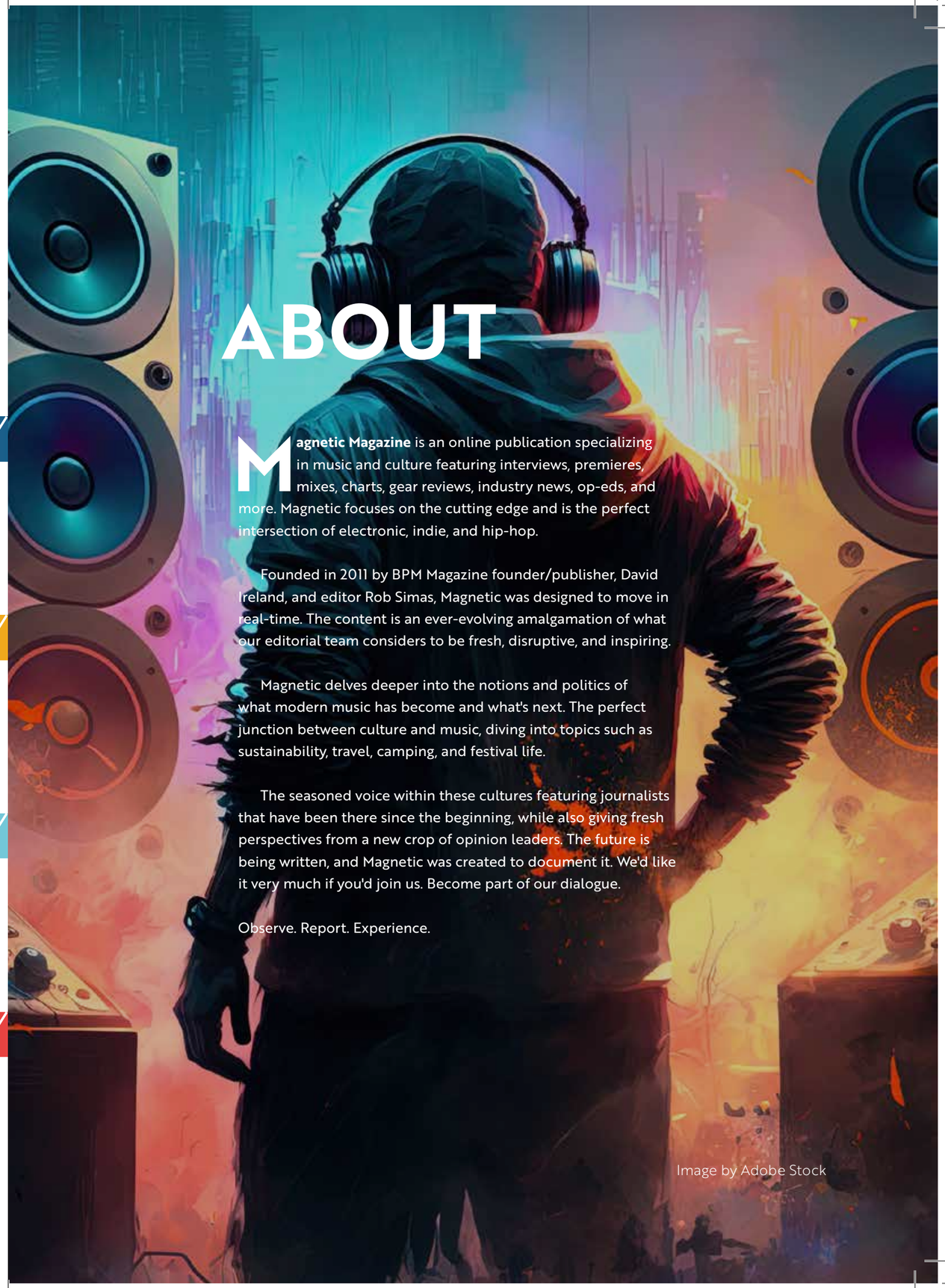
Bringing music to a monotone world:
An interview with retro-game composer Megan Mcduffee
Megan McDuffee answers a few questions on composing the soundtracks for Atari: Recharged.

SUSTAINABILITY p. 12-17

Harnessing the power of nature sounds in electronic music:
A case study with Hinako Omori
Learn how Hinako Omori harnesses the natural world's power to draw inspiration in her music and find sounds that take her music to an entirely new level in this deep-dive interview made in partnership with Ableton Loop.

INDUSTRY p. 18 -25

12 best music promotion services for independent artists
Discover effective strategies for promoting your music on Spotify playlists. Learn about music promotion services, playlist placement, and ensuring high-quality submissions for successful music career growth.



ABOUT

Magnetic Magazine is an online publication specializing in music and culture featuring interviews, premieres, mixes, charts, gear reviews, industry news, op-eds, and more. Magnetic focuses on the cutting edge and is the perfect intersection of electronic, indie, and hip-hop.

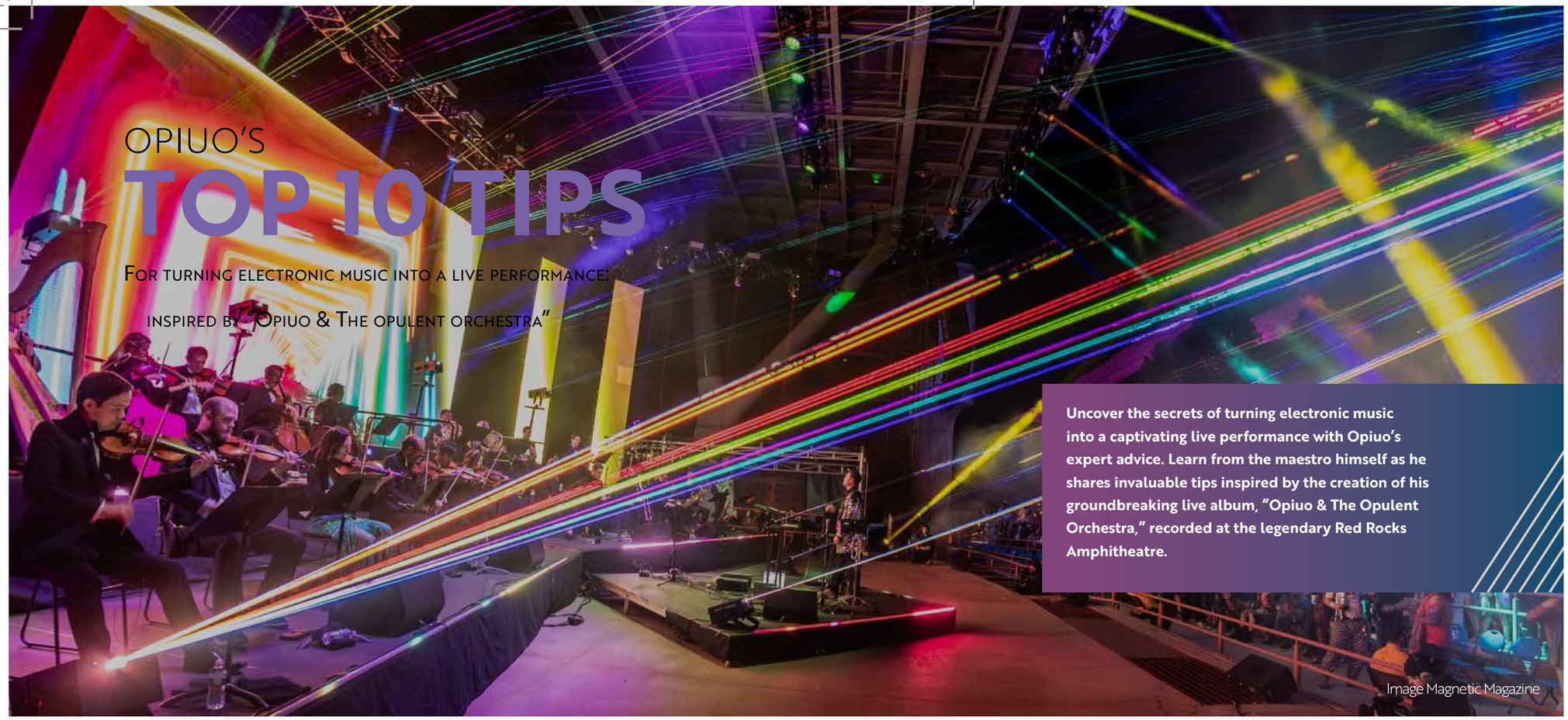
Founded in 2011 by BPM Magazine founder/publisher, David Ireland, and editor Rob Simas, Magnetic was designed to move in real-time. The content is an ever-evolving amalgamation of what our editorial team considers to be fresh, disruptive, and inspiring.

Magnetic delves deeper into the notions and politics of what modern music has become and what's next. The perfect junction between culture and music, diving into topics such as sustainability, travel, camping, and festival life.

The seasoned voice within these cultures featuring journalists that have been there since the beginning, while also giving fresh perspectives from a new crop of opinion leaders. The future is being written, and Magnetic was created to document it. We'd like it very much if you'd join us. Become part of our dialogue.

Observe. Report. Experience.

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OPIUO'S TOP 10 TIPS

FOR TURNING ELECTRONIC MUSIC INTO A LIVE PERFORMANCE:

INSPIRED BY "OPIUO & THE OPULENT ORCHESTRA"

Image Magnetic Magazine

Uncover the secrets of turning electronic music into a captivating live performance with Opiuo's expert advice. Learn from the maestro himself as he shares invaluable tips inspired by the creation of his groundbreaking live album, "Opiuo & The Opulent Orchestra," recorded at the legendary Red Rocks Amphitheatre.

CHECK OUT OPIUO "CONDUCT A DISCO" ON YOUTUBE!

The New Zealand born, Australia based visionary known as Opiuo has been a trailblazer since launching his musical career. From his self-built Orchestras, to symphonic choirs, touring his own Opiuo Band, and as an immersive solo audio and visual show, Opiuo's creativity is limitless.

Having spent more than a decade performing at some of the world's most renowned festivals and venues, including Lollapalooza, Glastonbury, and Coachella, as well as selling out Colorado's Red Rocks Amphitheatre, he has performed his music in an unimaginably large array of formats.

In this exclusive feature, the celebrated artist shares his top 10 tips for bringing electronic music to life on stage, drawing inspiration from his monumental live album, Opiuo & The Opulent Orchestra. Recorded at the iconic Red Rocks, this groundbreaking project seamlessly merges orchestral brilliance with Opiuo's signature funk-infused basslines. Join us as Opiuo unveils the secrets behind turning electronic music into a mesmerizing live performance. It offers a unique and invaluable guide for aspiring artists who want to transform their act into something truly special.

ASK YOURSELF – WHAT IS THE GOAL?

A great place to start is asking yourself, what is the goal of the performance? Is it to gather people to show them who you are and what you are about? Is it to push what you see as the limits of current performances? Is it simply to make people dance?

Everything is just as important, but if you can really dive into what the main purpose might be, then a lot of the flow of show preparation can keep reverting to that "goal" and a cohesive, understandable, enjoyable show should follow!

TRACK SELECTION IS EVERYTHING

Another essential place to start is going over your entire catalog and pulling together the songs that you feel can add the most to the style of show you plan to do. For me, I wanted to gather the more emotive, and familiar, yet open to exploring new angles.

Songs I could layer strings in place of the chords, write whole new sections, and play crowd favorites. Nothing was left out, at the start, and it was overwhelming, but a real feeling of direction came soon after, once I knew more of what my goal might just be.

CHOOSE THE VENUE CAREFULLY

Taking your dream venue to perform at is one thing, but doing your act in the right setting is key. It does not have to be perfect, but it should only enhance the show, and definitely not subtract from it. Imagine your ideal location, and work towards that!

HAVE THE RIGHT ATTITUDE & EXPECTATIONS

Going into live performance is all about, while being on stage, projecting what you are about and who you are. The core needs to be the right expectations of yourself, and the attitude to get there is key. It is no good hoping for something unattainable when you could try to focus on what you know you can do, and do it really well. Then build upon that.

Less risk during the show allows you to feel more confident in what you are about to do. But some calculated risk is what keeps you on your toes as well. So make sure there is something that will add excitement as well. Then you can project that upon the masses. »

INVEST IN YOUR LIVE PERFORMANCE

A truly excellent live show you can stand behind will take more time, money, effort, and sacrifice than you thought possible. Do not hold back. Invest in everything you feel comfortable with.

The last thing you want to do is walk off-stage and wish you had gone bigger, or spent more on a specific element. You cannot take that back post-show. So go there from the start, but be wise.
Do not over-invest.

There is a limit to the level of capitalization of an experience or the level of enjoyment from a show, depending on many factors, including the location. It is not the easiest thing to get right, but as you progress it will eventually become apparent.

PLAY THE OBVIOUS STUFF LIVE

If you are going to play a synth line, make it obvious that's what you are doing! If you are going to play some vocal samples, do it on the biggest instrument possible! Show people and invite them to see how your performance is being performed on the spot.

Allow mistakes to be mistakes, acknowledge them, and do it again but this time correctly, and people will be just that little bit more connected with the show.

BE ORIGINAL

Explore what others have done for some inspiration, but make sure to do what feels original to you. People will remember those things that separate you from others that they have seen.

Do not be gimmicky, but be true to yourself. What makes you, you? Hone in on that. Spend time imagining how you would want to experience your own show, in the most perfect possible way.



Image by Collin Taylor, Festival Squad

INCLUDE MOMENTS OF CROWD INTERACTION

Including crowd interaction moments is so powerful yet can be very simple at its core. We are all gathered to feel like one entity at the same time, and it is so important that the performance feels genuine and somewhat wholesome.

Screaming out all the time does not always work, but building in moments, which can be on the fly, where you would like to take the time to have a true connection with the audience will not only enhance their memorable experience but your own too.

DO UNEXPECTED THINGS

Keeping the audience engaged, and being unexpectable of what they are about to see, will add so much value to your show. There are an infinite number of ways to do this, so getting creative on it is the way to go.

Allowing yourself a lot of freedom inside the way you pull apart and perform a song can be so powerful as you can play it differently every single night. Do this, and no two shows will ever be the same. As simple as that is, unexpected variation can be immeasurably satisfying.

SOUND IS #1

A lot of people look at the post-show photos, seeing how it looked can allow you to imagine how it felt being there. But the number one production aspect that needs to be nailed is sound.

Fewer people will notice a bunch of lights being out, but a lot more will notice the bass going out. The balance of what you expect people to hear, and what you have control over on stage is minimal, so hire the best sound person or team you can! Get that tight and the rest is history.

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LISTEN TO THE FULL ALBUM "OPIUO & THE OPULENT ORCHESTRA" ON SPOTIFY

BRINGING MUSIC TO A MONOTONE WORLD

An interview with retro-game composer Megan McDuffee

Megan McDuffee answers a few questions on composing the soundtracks for Atari: Recharged.

Suppose you've played any classic Atari titles on an original Atari console or one of the various other Atari console options released over the years. In that case, you may have noticed a distinct lack of any soundtracks or audio effects aside from a handful of fundamental, single-tone effects. It wasn't until companies like Nintendo began to include eight channel chiptune soundtracks on their home console games in the early 1980's that players began to experience musical soundtracks accompanying their video game playthroughs.

With Atari's re-imagined collection of classic titles included in Atari: Recharged, players today experience the classics differently than somebody playing Yar's Revenge on an Atari 2600 would have back in 1977. Megan McDuffee, who specializes in musical composition, production and recording, provided a collection of soundtrack titles for Atari: Recharged that bring a whole new dimension of experience to some of the first titles to bring video games to the world.

It was interesting to ask Megan a few questions about her experience with Atari: Recharged. Look at the Bandcamp links below to hear Megan's contributions to the re-imagined collection. »



IF YOU'D LIKE TO HEAR MEGAN'S MUSIC, YOU CAN FIND HER BANDCAMP PAGE HERE.



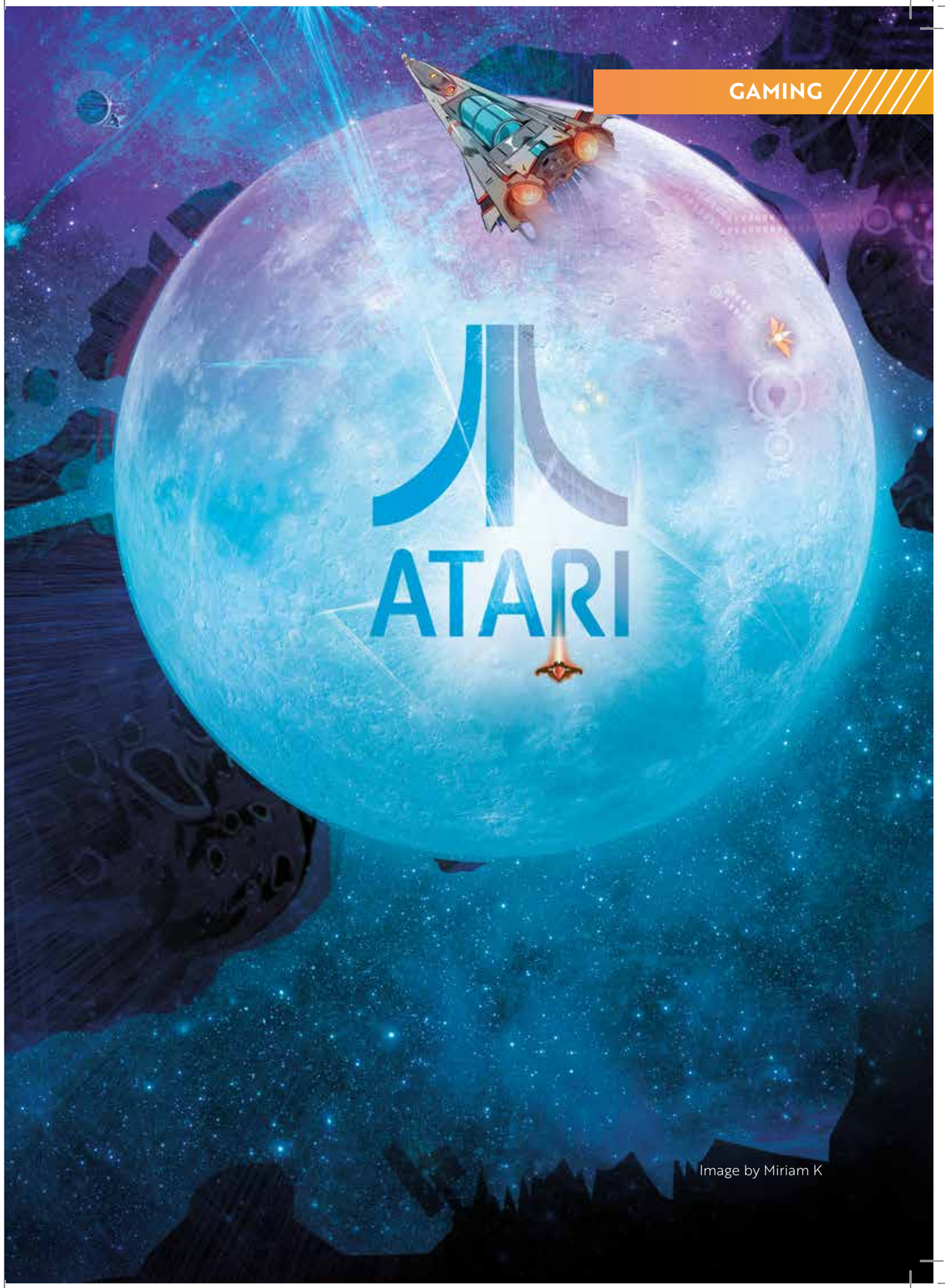


Image by Miriam K

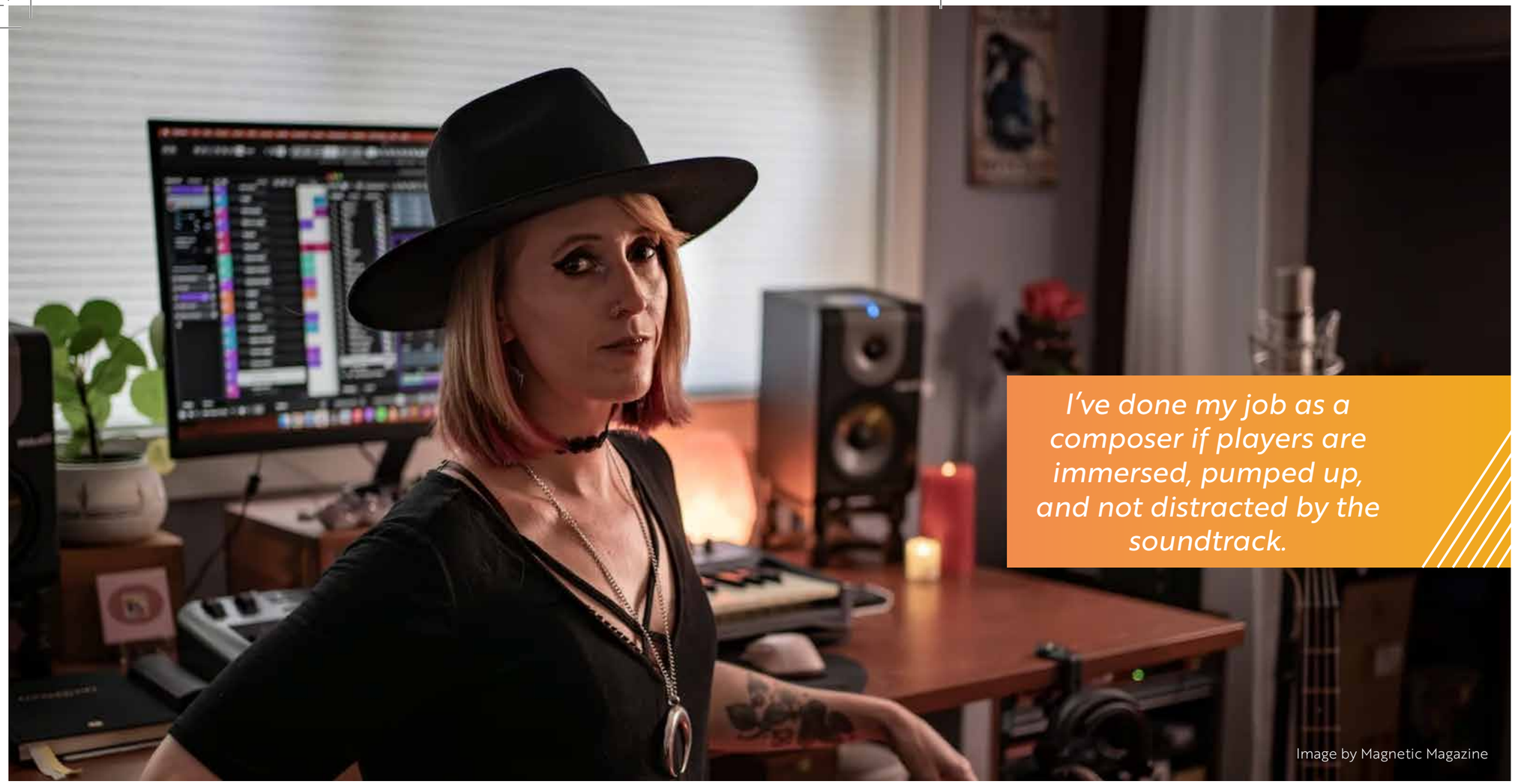


Image by Magnetic Magazine

CHECK OUT THE ATARI: RECHARGED COLLECTION HERE IF YOU'D LIKE TO GIVE IT A TRY!

WHAT WERE SOME OF YOUR INSPIRATIONS FOR THE ATARI: RECHARGED SOUNDTRACK?

Each game drew upon different inspirational and reference materials. For example, Caverns of Mars was flavored with 90's breakbeats/drum and bass, Gravitar was fueled by ambient, spacey, cinematic vibes, and Missile Command conjured cold, darkwave feelings.

IN WHAT WAYS DID YOU BLEND YOUR OWN PERSONAL STYLE OF MUSIC PRODUCTION INTO THE ATARI: RECHARGED SOUNDTRACK?

I remained true to my MO, keeping strong melodic leads and really punchy mixes.

DID YOU RUN INTO ANY UNEXPECTED CHALLENGES WHILE WORKING ON THIS PROJECT?

Nope! Crafting upbeat and memorable tunes for all the Recharged games has been an absolute joy.

WHAT SORT OF EXPERIENCE WERE YOU TRYING TO IMPART UPON PLAYERS OF ATARI: RECHARGED WITH YOUR MUSIC?

I've done my job as a composer if players are immersed, pumped up, and not distracted by the soundtrack. I'm there to enhance the overall gameplay experience, and if my music gets noticed in a good way, that's a bonus.

HOW DOES IT FEEL TO HAVE CRAFTED AN INTEGRAL PART TO THE NEXT ITERATION OF SUCH AN ICONIC LINE OF GENERATION SPANNING VIDEO GAMES?

Absolutely incredible. I honestly still pinch myself to make sure I'm really producing the soundtracks for these legendary game titles.

ARE THERE ANY OTHER CLASSIC VIDEO GAMES OR SERIES YOU WOULD LIKE A CHANCE TO WORK ON IF GIVEN THE OPPORTUNITY?

I'd be totally floored to work on anything in the Zelda universe, a classic RPG like Chrono Trigger, or create an epic gnarly score to a DOOM game.

Her portfolio is expansive, you may have even heard her music in another of your favorite titles!

◆ DARDEN HARMON NOV 8, 2023



HARNESSING THE POWER OF NATURE SOUNDS IN ELECTRONIC MUSIC

A CASE STUDY WITH HINAKO OMORI

Image by FBiRadio

Learn how Hinako Omori harnesses the natural world's power to draw inspiration in her music and find sounds that take her music to an entirely new level in this deep-dive interview made in partnership with Ableton Loop.

Amidst the chaos of a world marked by seemingly permanent crises, producer and composer Hinako Omori encourages us to tune back into the stillness of our natural surroundings. Although she was raised in London, Omori's work is rooted in a respect for nature and tranquility that she ascribes more to her Japanese heritage. Merging the tradition of Shinrin-yoku, or forest bathing, with her musical practice, Omori uses field recordings to simulate the therapeutic experience of immersing oneself in nature – and illuminate the enduring connection between the inner self and the outside world.

HEALING FREQUENCIES

"I think there are studies that show that if you look at a photo of nature, like forests, it has a very positive effect on your wellbeing," explains Omori. "And, so, I wondered if the audio side would have a similar effect, even if you can't be in that space." She mentions health benefits like reducing heightened cortisol levels, sympathetic nerve activity and blood pressure – all common signs of acute or chronic stress.

Nature-led stress relief became especially important during the lockdowns of 2020. At that time, she remembers, "[the outdoors] was sometimes the only place we could go, like to the park. I feel like that must have boosted our well-being, just being there, because it was the only place we could go."

So, when she was invited to Peter Gabriel's Real World Studios in the summer of 2020 for an immersive audio project with Womad Festival, she was inspired by the beauty of the studio's surroundings and decided to incorporate them into her first album, a journey. "There's a stream flowing around the studio and floor-to-ceiling windows so you can see out into the environment – it's the most peaceful place I think I've ever been."

The music was finished before she arrived at the studio, and she had a clear concept for how she'd spend her time there. She wanted to craft an auditory space where listeners, regardless of location, could put on headphones and be instantly transported into the natural world. "The music existed as one piece already. But I wanted to make an environment where you can flow in and out of different spaces."

CAPTURING NATURE

Before the studio visit, Omori researched the area to find the types of natural sounds she wanted to capture. She was especially interested in the rustling of leaves in the wind and the cleansing qualities of water, and she made a point of scheduling a visit to the Chew Valley Lake to record aquatic movement for the song "Ocean."

On the day, she and the studio's head engineer, Katie May, drove to the nearby Mendip Hills, equipped with a Neumann KU100 binaural microphone shaped like a human head and designed to record 3D audio. "It allowed us to capture sound that felt like you were in the space, rather than just a stereo recording," she explains. "It was a phenomenal, massive recording."

But, even with a lot of pre-planning and research of the area, the art of field recording typically depends on the natural offerings of the moment. "It's nature," she says, "and you can't predict what's going to come out, what you can record." It requires a lot of patience to capture the essence of a scene over time.

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Bandcamp
https://hinakoomori.bandcamp.com/

INTUITIVE COMPOSING

"It would have probably been a very different record had it not been for the invitation [from Real World]," she admits. There were only a couple of weeks from when she accepted until the studio date, so she had to assemble the music quickly to prepare for the session. Luckily, Omori's approach to composition is rather intuitive – she gathers and makes sounds, rearranging and experimenting with them until they merge into a harmonious work, much like a collage.

"It kind of mapped itself out. I started piecing together the melodies and keys, and found that the next one was starting in that same key. It's almost like the music was telling me which order to put them in. So I kind of just went with it."

She employed the same approach when mixing the record and weaving in the field recordings. Other than the deliberately sought-out water sounds for "Ocean," most of the audio she picked up was recorded instinctively and then allowed to fit organically around the existing work, "rather than specifying 'oh I definitely want this sound here,'" she says. "Weirdly, it didn't feel forced... And I didn't want to change the sounds of nature in any way because it is a map of where we were. And so none of it's [produced with] effects, there's no processing on it. I just wanted to make it as it is."

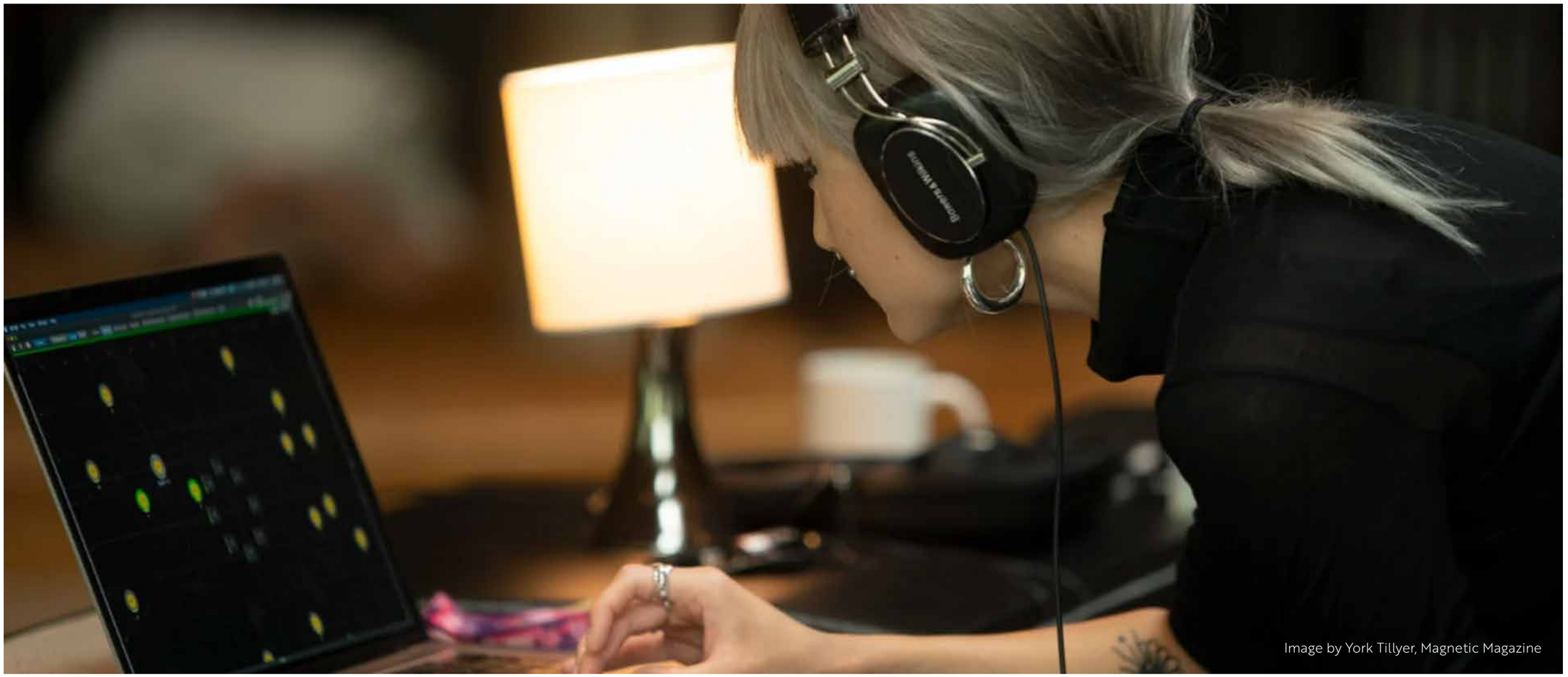


Image by York Tillyer, Magnetic Magazine

WATCH HARU NO UMI ON YOUTUBE HERE

STORYTELLING

It might not be surprising that an artist with such a connection to the natural environment feels compelled to preserve it, too. "With music," she explains, "I feel like we have a unique opportunity to directly connect with people's feelings." So, for a project with the BBC, she reimagined Vaughan Williams' best-known work, "The Lark Ascending," in an electronic arrangement to highlight the UK's declining bird population. "I got the score of Vaughan Williams sent over from the archives and was lucky enough to have the space to experiment with that and create something new."

She was careful to stay faithful to the original score out of respect for the composer. The innovative part of the project came from her choice of instrumentation – she used the field recordings of the lark's song to recreate the original violin melody, which required a lot of careful, detailed editing. She was surprised by the variety that appeared from a recording that initially sounded like a series of simple tones. "Every millisecond has an inflection or a melody or something. You think it's one note, and then you dive in and discover there are probably 50 notes in here. So that was a joy to sit with."

Her contributions to Brian Eno's charity project, Earth/Percent, were created with a similar goal. The organization encourages artists to pledge a small percentage of their income to be distributed between various climate interventions, including energy transition, climate conservation, climate justice, and policy change. Omori contributed works to the organization's two most recent Earth Day compilations – first in 2022, with a vocal interpretation of Michio Miyagi's "Haru no umi" ["The Sea in Spring"], which was composed for the Japanese instruments koto and shakuhachi in 1929.

To honor the piece's theme, she included hydrophone recordings of the sea near her grandmother's house in Zushi, Japan. "I felt it was a snapshot of a beach, and that meant a lot to me, especially as a kid. And also ties in with the fact that Miyagi was using his childhood image of the sea where he grew up. So I think there were a lot of factors that just felt like that piece in particular resonated with what Earth/Percent was."



Image by York Tillyer, Magnetic Magazine

LISTENING INWARD

Omori was also at her grandmother's house in Japan when she recorded her second LP, stillness, softness, which was released in October 2023. Sonically, it's a noticeable departure from her first album. This time, she was more comfortable altering field recordings she took on a train to give an off-kilter feel to the sounds. The record also features her voice more prominently, which she says she didn't anticipate, exactly. "It just seemed to happen. I never really thought of having a lead vocal per se, because even in the last album, it was more of a texture rather than a vocal."

The difference in sound presents a variation on the themes of her earlier work. She relays a friend's comment on the main difference between the albums: "She said that a journey is like listening to what's around you. And with this new album, it's listening to what's within you. I didn't really think about it like that before, but it is kind of true."

Healing, says Omori, should be approached with love, whether for an individual or a society. She acknowledges the anger and hurt many people feel when they witness the loss of our natural environment. "But if we approach things through a lens of love, understanding, communicating, and connecting with nature and our surroundings and why it's important to look after them from that emotional place, that can be the most powerful way to approach climate change."

She advises artists who want to contribute to the climate movement, "Listen inward to what resonates with you. Anything we create from an authentic place will resonate with people who listen. So I think trust, listen inward and see what arises."

This interview is the first in a series of collaborative articles that explore the relationship between music-making and environmentalism, made in partnership with Ableton Loop.

LISTEN TO HINAKO OMORIS NEWEST ALBUM: STILLNESS, SOFTNESS...HERE.



◆ ABLETON LOOP UPDATED:NOV 21, 2023 ORIGINAL:NOV 20, 2023

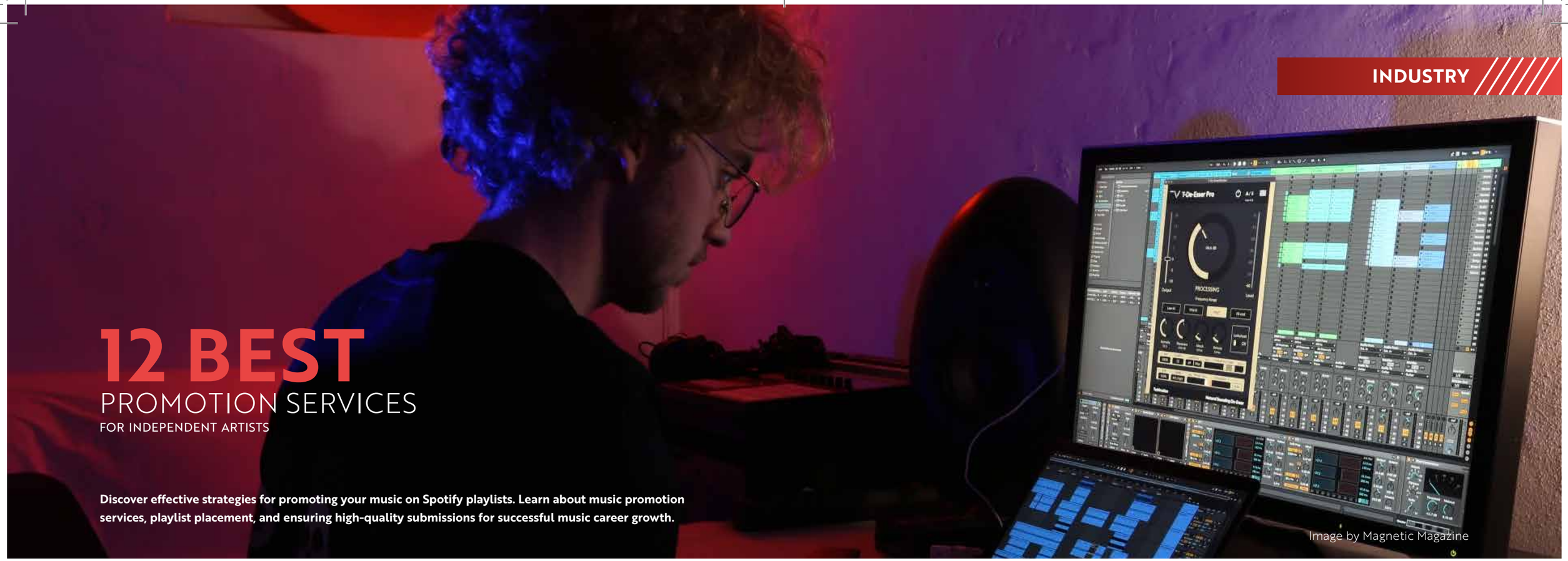


Image by Magnetic Magazine

12 BEST
PROMOTION SERVICES
FOR INDEPENDENT ARTISTS

Discover effective strategies for promoting your music on Spotify playlists. Learn about music promotion services, playlist placement, and ensuring high-quality submissions for successful music career growth.

CONTENTS

1. One Submit
2. Tom Dupree III Agency
3. Starlight PR
4. Planetary Group
5. Marble Collective
6. For The Love of Bands
7. Cyber PR
8. Playlist Push
9. MySphera
10.SoundPlate
11. Behind the Curtains Media
12. ReverbNation

Years ago, when I started to promote my music career and release my music online, I realized that one of the best ways to get my music heard in the music industry is by getting it on playlists. At first, I started compiling a list of Spotify playlists and contacts; I've spent months on it and emailed each curator, asking them to listen to my tracks. Sadly, I received almost no replies.

After a while, I understood that these curators receive hundreds of emails daily from artists like myself, and they don't have the time to answer and review each song. I've realized the best way to promote my music on Spotify playlists is through music promotion sites.

HOW DO MUSIC PROMOTION SERVICES WORK?

Many music promotion services are available today for aspiring music artists to promote their music on different music streaming services and social media. Each one works a bit differently; some hold a catalog of music curators and allow you to submit your music to them directly or through the platform submission process; others are more into old-fashioned PR services with connections in the music industry; it's all up to what you are looking for and where you would like to focus your efforts.

Some artists are more into building a strong presence on social media platforms, while others are more into Spotify promotion services. There's no wrong method here; according to your music promotion budget, you should widen your promotional efforts as much as you can.

WHAT TO CONSIDER WHEN CHOOSING A MUSIC PROMOTION SERVICE

When you're looking for a music promotion service, you'll need to consider a few things:

The most important thing is to work with an organic and genuine music submission site. Ask where your music is about to be placed, ask for playlist links, and look for recommendations.

As a thumb rule, anyone who promises you playlist placement or several streams without listening to your song is most likely using a bot playlist. If you encounter a cheap music promotion service offering you streams per price, you should avoid using these services at any cost.

Most importantly, using fake streams will cause your Spotify profile to be disabled for good, especially since Spotify made its last changes at the beginning of 2024, so make sure you're working with only decent music promotion companies.

Another important rule is to make sure you keep your music. Do not sign any deals that require ownership or revenue sharing of your music as payment for promotion services. If you're unsure about a specific service, start with a small campaign or short-term trial offer before spending a lot of money. Then, you can better evaluate if the service delivers results for you.

And the most important thing is to ensure your song is top-notch with a high production value. You cannot submit a poor-quality song and expect good results.



Image by Adobe stock

Let's get started:

HERE ARE THE BEST MUSIC PROMOTION SERVICES ONLINE

1. ONE SUBMIT

One Submit is a relatively new player in online music promotion services.

They are entirely organic and offer ways to promote music on Spotify playlists, YouTube music promotion, music blogs, TikTok influencers, online radio stations, and labels.

They offer artists a way to submit music to their curator's rosters without wasting time browsing each curator or playlist. For every submission, you will receive a written review, and if the curator likes your music, they will add it to their playlist, blog, or channel.

Once again, your song must be well-produced and well-written to receive playlist placements. The platform works with indie artists, record labels, and even majors.

They also have a great blog with helpful articles for artists, Spotify playlist submission tips, and more.

2. TOM DUPREE III AGENCY

Tom DuPree III is a musician, producer, and music marketer.

He offers indie music promotion via paid social media marketing, and his agency specializes in using Facebook and Instagram ads to help musicians gain greater popularity.

Social music promotion proved to be quite effective for a lot of musicians.

In addition, the organization is willing to discuss specifics using Zoom conversations, so you can answer all your questions. Tom's methods for promoting his music are straightforward but highly successful.

3. STRARLIGHT PR

Starlight PR is currently one of the world's leading platforms for independent music marketing. They have a reputation for running successful social media, public relations, and artist branding projects. Among their most well-liked campaigns, which you could find appealing, are:

A specialized PR staff, podcast and radio interviews, magazine and blog targeting, and playlist placement are all part of the four-week Next Level Campaign.

Their services include organic TikTok growth, Spotify playlist submission, Spotify marketing, and a committed PR team. Press releases, live interviews, a devoted PR team, and placement in blogs and publications are all included in the starter package.

They also served specific clients that you may be familiar with, Cardi B, Alessia, and Post Malone, but you should expect their prices to be accordingly.

4. PLANETARY GROUP

Planetary Group is a promotion service that helps artists promote their music through social media management, radio promotion, internet publicity, and international music promotion.

They're incredibly proud of their methodology, which involves developing a unique strategy for every artist they collaborate with. For this reason, unlike many other music promotion firms, they do not provide packages or price options.

They have a record of collaborating with top-notch artists like Katy Perry, Khaled, and more. That being said, Planetary Group is a service you should check out if you're seeking anything that will meet your specific demands. Like Starlight PR, their promotion campaign prices could be very expensive.



Image by Adobe stock

5. MARBLE COLLECTIVE

The Marble Collective claims to be honest and devoid of bots while providing criticism, concentrating only on Spotify playlists that were separately made across a few profiles. The site is for indie music promotion, and it's more suitable for less poppy genres.

Current playlists on the website feature rock, punk, folk, singer-songwriter, indie, and alternative music. Submissions are direct to the curator playlists, like Submithub, so they do not offer campaigns but music submissions. Still, if you meet the requirements, it's a sincere and reliable approach that you should give some thought to.

6. FOR THE LOVE OF BANDS

For the Love of Bands is an independent music promotion company that creates playlists across multiple genres on Spotify, Apple, Deezer, YouTube, and SoundCloud.

This website is unique in offering a free submission option, but you'll need to buy some of their merchandise, such as t-shirts, hoodies, or tanks. By doing so, you will receive a guaranteed review from the curator within three days. You can still submit music to them without purchasing merchandise, but you'll be added to a waiting list and may have to wait a while to hear from them.

They adore music to such an extent. Their playlists are outstanding, including various genres; however, they lean more toward a "band" vibe. Simpwebsite with an indie vibe approach.

7. CYBER PR

Cyber PR is an excellent press agency offering independent artists multiple services.

They offer services from the artist's website and tune-up through setting up music bios for artists, radio promotion campaigns, social media promotion campaigns, and more.

Their service is excellent for artists just starting, so if you need "A Complete Tuneup," this might be an excellent service for you. They also help artists with social media by pointing out the appropriate material that will attract more followers and help gain more focus on the artist's music.

8. PLAYLIST PUSH

Playlist Push has been around since 2017, and they are offering Spotify and TikTok music promotion using influencers. Their prices are expansive, with campaigns starting from hundreds of dollars to four-digit prices.

If you have the extra budget for music promotion services and your track is in very high quality, they might help get more playlist placements and more organic streams.

9. MYSPHERA

My Sphera claims to provide 'cheap, hassle-free promotion suited to your music' on their website.

The campaigns have a minimum possible reach and run for 21 to 30 days, depending on your selected package. If your music isn't included on any Spotify playlists, all tiers give a complete refund.

It's important to note that the minimum potential reach amount depends on playlist followers; thus, receiving a feature on one won't guarantee a significant increase in streams. But most people appear to have had respectable.

After you upload your song to MySphera, they listen and forward it to the relevant playlist curators—very excellent indie music promotion service.

10. SOUNDPLATE

SoundPlate, which has been around for a while and curates and promotes electronic dance music (EDM) and other major music genres, is a resource for fans and performers. You can submit music for free, but from our experience, what you pay is what you get.

Although the consensus seems to be that this service is good, some curators have reportedly asked for money to feature their music on their playlists. Remember our advice from the beginning of this article: double-check every playlist to see if it's legitimate and organic.

SoundPlate provides chances for playlist submissions, music distribution, networking-building opportunities, event listings, promotional tools, and instructional content. They operate as a separate label as well.

They are offering social media advertising as well as music submissions to playlists, and they are also a record label.

11. BEHIND THE CURTAINS MEDIA

Behind the Curtains Media is an independent music promotion company that handles Spotify promotion, radio submissions, and blogs.

They own a recording studio and offer free consultation calls for new artists, social media guidance, publicity, and artist management.

In my opinion, their sweet spot is medium-sized artists; if you're just getting started, you probably shouldn't spend top dollar for these guys, but if you want to go farther, they're a great option to consider.

The cost varies based on your preferences, but they provide flexible monthly or pay-per-campaign options.

12. REVERBNATION

ReverbNation is known as an artist-focused digital distributor and music promotional service with a large network that can provide artists and musicians with exposure to streaming platforms and social media sites.

The site calculates your music's popularity based on its accessibility, reach, influence, and recency (band equity). The website also serves as a music and social networking platform for musicians, where they can interact and share their music, sell music, create an electronic press kit, email contacts, and create websites with free domains. If you desire, you can even sell your music. You can achieve this by creating web sites that allow others to share your material.

They provide both paid and free subscriptions, with the free option including an unlimited amount of music submissions, an email, embedded players, and different social marketing tactics. The paid subscription includes additional features.

BEST ONLINE MUSIC PROMOTION SERVICES: LAST TIPS

Bear in mind that the success of every music promotion depends on your music quality. If you are not 100% confident in your musical craft, don't rush to promote your music. Make sure your social assets are up and ready, as well as contacts, EPK, and artwork for every single.

We hope this article helped figure out which music promotion service is suitable for you and the stage you are on in your musical career. Reaching out to one of the music promotion firms we discussed today is among the best ways to accomplish this.

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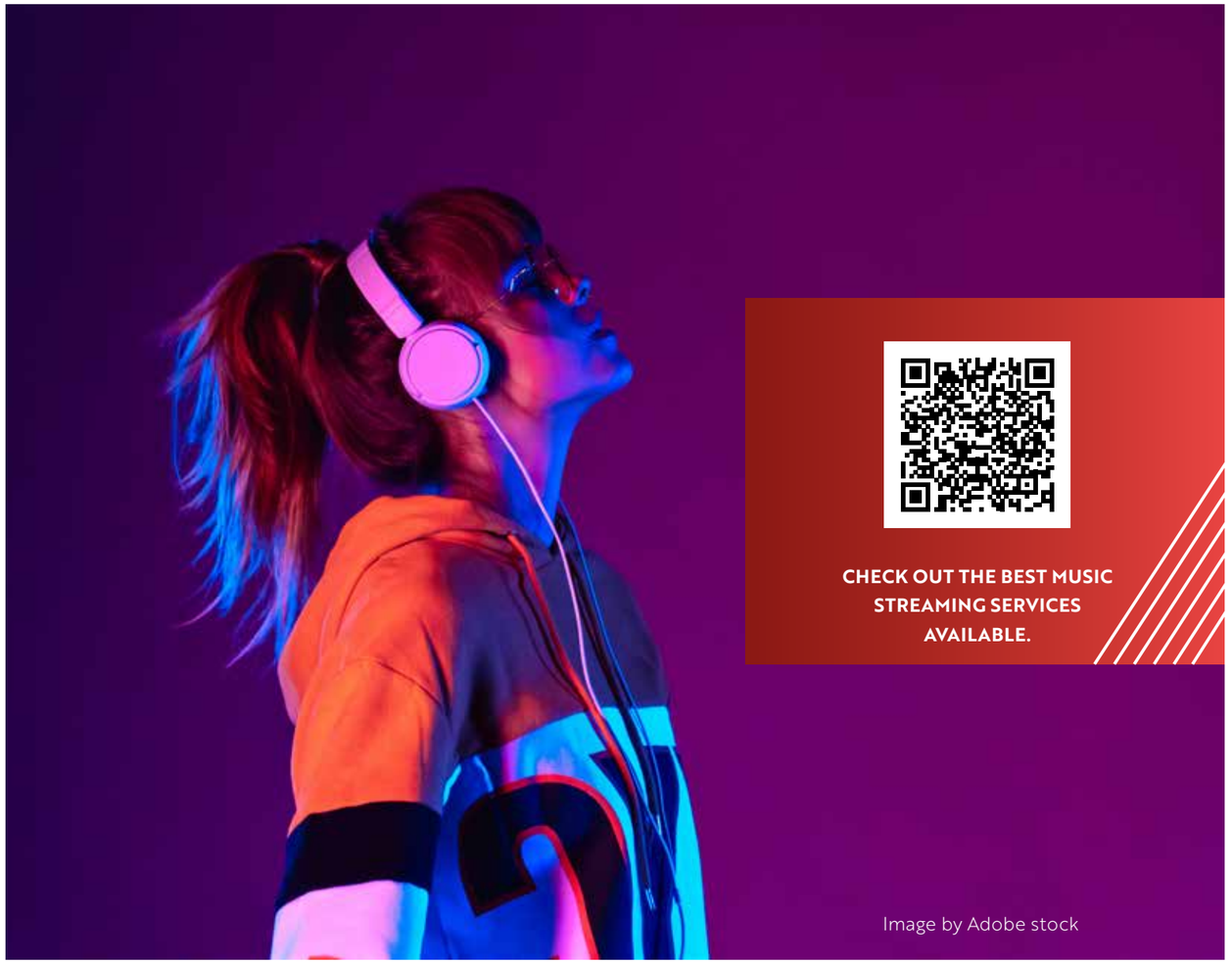


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