The Book on Internet Audio

By Michael A. Stewart

This book is dedicated to my wife Susan, and my children, Lindsey, Eric, Michael and Armand

I love you all. Mike

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Chapter 1: Audio Recording and <u>The Long Tail</u>

When I started recording audio and doing it professionally with my recording studio, it was 1979, and the only way you could professionally record audio back in those days was with reel-to-reel tape.

There were quarter-inch tape machines. There were multi-track machines that were 24-track, 8-track, 16-track, and they all used reel-to-reel tape. And if you wanted to make an edit, it took a razor blade, a china marker, a splicing block, and a skilled engineer who knew how to shuttle tape reels back and forth until he knew exactly where to cut the tape. And that's how you recorded and edited spoken-word information.

This book is about the recording of spoken-word information. Internet audio focuses around that, whether it's marketing messages or, ultimately, information products that you make money doing like I'm doing right now; recording the spoken word, editing it, adding elements of production, such as music and sound effects, and creating an information product that can be sold on CD and can be sold through the Internet as a download.

So, back in those days it was much more difficult, it took more expensive equipment, and the computer digital recording that we are so used to doing today didn't exist. So, that is what created this opportunity for Internet audio, because audio is very easily and commonly turned into a computer file that can be distributed through the Internet, it can be heard over the Internet, and most importantly can be sold as valuable content when you get in front of a marketplace with that content.

There's a great book by an author named Chris Anderson called <u>The Long Tail</u>. It was from a Stanford University study

that he was involved with and that he had access to, and he wrote an article and a blog about it a few years ago talking about the long tail of the Internet. And what the long tail means, I'm not really an expert on that. This is about Internet audio, but it plays a huge part in why you should pay attention to this opportunity.

What they noticed in <u>The Long Tail</u> is that it changed the economics of how people had access to products and how they had the ability to buy pretty much anything. And what was noticed and discovered by the analysis of all the data in <u>The Long Tail</u> by Chris Anderson is that the infinite supply of everything always available; out-of-print books, old books that never sell again. When you add up all the sales from lots and lots of things that don't sell many units per item, it's a bigger economy than the things that are currently the hit.

Basically, we were a nation of time-stamped hits. If it wasn't a hit, it didn't get shelf space; whether it was a book, a movie, a television show, a food product, a popular cereal, the list goes on and on. If it was not popular, it didn't get shelf space. So, even though there may have been an audience or an economy out there for these things, there was no way to get them.

And then along comes the Internet and it made available everything. All the books that were still in print were available on Amazon. All the movies that didn't have shelf space at the movie rental places, Blockbusters and so forth, were available on Netflix.

And then one of the things that really caught my eye and what this whole book is really wanting to help you understand why, is the fact that when I got started recording, it was an almost cost-prohibitive, time-consuming, frustrating endeavor for someone who was an expert in a niche to create an audio

information product about their expertise to make an audio book.

Back then, we used to duplicate cassettes, and you could spend thousands of dollars on a product to find out that you didn't have anything that anybody would buy. And so, you'd get discouraged and give up, or you'd have a garage full of products, cassette books, and then when we got into CDs it was costly, because you couldn't try something to find out if it worked.

Well, The Long Tail is all about the fact that you can sell two, three, four, five items and then do it again and again and again, and that accumulation of all these little, small sales can add up to a huge difference for you as an individual.

One of the things mentioned in the book that got me excited was the fact that said, 'the computer and ability for self-publishing, whether it's books, typing in a word processor, recording with a microphone, you didn't have to go to a studio anymore to record your audio books; video is possible,' and now DVDs.

With the advent of some of the services that we're going to talk about later in the book, like www.createspace.com and www.kunaki.com, the opportunities are just incredible for those who take the time to create information that can be sold to a niche.

And because there is no duplication cost until you sell something, production costs are down to zero, it's the easiest and cheapest place to fail, so that you can do it over and over again. And all you're investing is time and energy, once you have the skills down.

So, I would highly recommend everybody get the book, The Long Tail, and start understanding that we're all a part of the long tail.

One of the quotes about The Long Tail is that Amazon was quoted as saying, "We sold more today of what we didn't yesterday and what we won't tomorrow."

What they mean is that the accumulation of all the sales they get from things that may sell one or two copies a year, or maybe ten copies or 100 copies, by standards of a big publishing company, or a record label or a movie production house or a huge manufacturer or a major corporate production company, or whatever, if they don't get high numbers, they lose money and they have to quit marketing.

However, an entrepreneur such as yourself and such as myself, can make a great living by having lots and lots of titles of information products in thousands of niches, and may only sell very few a year. But when you add those all up, that becomes part of the long tail. It becomes part of the gross national product of inventory in the world.

Now you have worldwide distribution, which was unheard of at the beginning of recording in the sixties and seventies. So, the ability to market worldwide information in a written, in an auditory, in an audiovisual format for an individual has never been better.

That's why learning how to use the Internet with audio is the starting place of an information empire for you, and that's what I'm doing here. This is living proof of it. This book would not exist had I not sat in front of a computer with a piece of software and a good microphone.

And at the same time that I'm creating this book, which was transcribed by a professional transcriptionist, I was creating the audio product and had the ability to get this information in your hands through a multitude of ways that didn't exist prior to the Internet.

So, the Internet and audio, combined with <u>The Long Tail</u>, is the opportunity. And we're going to teach you in this book what tools are needed, what software is needed that I recommend. We'll touch on other systems that are out there, but I have got a system that I feel comfortable sharing with people to create Internet audio, because it all boils down to making a file type called an MP3.

If you write a book and you're going to do it in a word processor, you're probably on a PC, and you're going to create a word doc, a .doc file. Basically, you're just typing your information into the computer and saving it. And then, of course, if it becomes an ebook, it becomes a PDF file.

In the audio world it's speaking, editing, and saving an MP3 file, and once you learn to do that, then you very quickly can create information that can be transcribed and turned into information that can be sold, can create lead generation, and a whole lot of other things that we're going to cover in the rest of this book.

Chapter 2: Everyone Has an Info Product in Them

Let's define info product first. Info product is just a shortened word, probably not even a real word, for information product, meaning it is information that helps people solve a problem. If you're an expert, you should have solutions that people are willing to pay you money to learn how to solve their problems.

When you make a recording, a book, an ebook, a DVD, a website with audio/video in it, we use what we call membership sites. That's a subscription where people pay you a monthly subscription fee, or a one-time subscription fee, to have access to your audio, the text that you write and the videos that you create. We call those info products on the Internet; meaning it's information that you sell for money to people who have a problem, and you've convinced them through your marketing efforts that you have the solution to their problem.

If you're an author, if you're an expert, or you're a coach or a trainer, or you have a passion about a subject, you have information in you that you can capture. And the easiest way to capture it is exactly how I'm doing right now; just speaking it from my heart, my mind and my experience into a microphone, recording it as an MP3 file, and then getting it transcribed.

It's really very easy. You build an outline about your expertise, answering questions on how you can solve problems for people who are interested to get those solutions in your niche.

My niche is people who want to know how to create audio products. And that's what I'm going to do in this information product is to share how you can make an audio information product, and several other ideas and strategies that are tried and

true and tested that have helped me make money from the information that I know from my years of experience.

So, you have to think about your experience. You have to think about what problems you solve. In fact, I tell my students all the time, "Write down 100 problems you solve for people."

If you can't think of that, you really need to do some soul searching and realize that if you expect to make money selling information, you've got to be solving problems.
From those problems come the questions that become the product that you create, that is the answer to the questions to the problems you solve.

It is also what triggers your marketing. What you have to do in your marketing is to convince somebody that your information product will solve their problems. I do believe everybody is an expert and has a passion about some subject, whether it's recreation, fishing, hunting, dog grooming, makeup, skin care, exercise, weight loss. I mean, the list goes on and on.

One of the great things about Google is they will let you research at the Google Keyword Tool how people are searching. You always listen to their questions and you always look at how they're searching for solutions. If you can create the ability to make a person understand how you can solve their problem, that's the info product in you.

You may ask, "Why would I want to do an info product?"

As an example, let's say you're an exterminator. I'll tell you a story of an exterminator who made an info product, and as a firm believer that everyone has an info product in them. You would think, "Well, what kind of info product could an exterminator make?"

Well, let me tell you. This guy is a friend of mine named Hal Coleman. He owned North Fulton Exterminating here in Alpharetta, Georgia. He wanted to teach people how to be a better networker, because of what he learned by going to Chamber of Commerce meetings, leads groups, and places where people referred business to each other.

He really became a master at knowing how to get business for his exterminating business; how to generate leads of referrals from other business owners and other business people, and other people in the community that would refer him and think of him when it came time for exterminating their pests.

He made an audio CD, an information product, on how to be a better networker. He also has done information products on why bugs are so bad, and how it can improve and make your life better. One time when he was asked, he said, "I don't sell pest control. I sell peace of mind."

See, it's all in the way you look at it.

Now, what did he do with these audio CDs as a business owner? An unlikely candidate to have an information product, Hal has figured out hundreds of information products, because he's constantly thinking about the problems he solves, and makes his customers and his community understand how he has the solution to those problems, and why he's the best solution. And he used that on the Internet.

Quite honestly, he's done so well with it that he sold his exterminating business and now is a consultant to other exterminators, speaking and selling more information products to help them market their exterminating businesses, because he

became such a passionate expert about marketing his exterminating business.

'Why would you use one exterminator over the other?' is what he had to teach people, how to position themselves in their marketplace, because you have lots of choices. All the strategies that he learned as a marketer helped him become successful at his business.

What did he do with his audio CDs? Once he produced these audio CDs, he basically said, "I have an audio information product here. It's very short. It's only about 15 or 20 minutes, but it will teach you how to be a better networker here at these leads group meetings and these Chamber of Commerce meetings."

When he really had somebody he felt was going to be a good referral partner to him, or somebody that could refer a lot of business to him, instead of handing them just a paper business card, he handed them their audio CD and said:

"I would like you to listen to this audio CD on your way home in the car, because you probably have a CD player in your automobile, and you can listen to this while you're going home. It will help you understand that the next time you come to this networking meeting how you can get more referrals. It has all my contact information on it," his phone number, the name of his business, the title of the information.

It was one of those things where everyone else was handing out just business cards, and he was handing out audio. It was hard for people to throw this away, because it was a piece of plastic. It was an audio CD. It had some perceived value.

Here's what he did on the content. He knew that a big percentage of the people, out of curiosity, would listen to it after they left the meeting. Now he had one-on-one opportunity to teach them what an expert he was, and he used the example of what a great business he was.

He talked about his exterminating business and how he was able to position himself with better elevator speeches and with better intros, and how to meet people and how to pick people to come up to and introduce yourself, and strategies that he uses with examples. But at the same time, he was building a relationship with the sound. He was showing enthusiasm and expertise. He had more time with that individual, and it resulted in more business. That info product, out of an unlikely candidate, proved to be a great lead generator.

I spoke recently at the Dan Kennedy/Bill Glazer Inner Circle Super Conference this year, and they stressed highly to every entrepreneur and business owner there, everyone has an info product in them. A book, a CD, a DVD, all of those are out-of-the-ordinary lead generating relationship building systems.

I don't care what your business is. You could be a full-time information product producer, that you build a whole career just selling information and doing nothing else. You may be a consultant and a coach that needs to have a bigger product line. The main thing is, no matter what your business, even something as unique as an exterminator who is selling a service business but he wants to build relationships of trust, an info product that's unique to you, that you own the intellectual content, that you created it, it helps people understand that you're the expert.

And when you're the expert and the authority, that gives you the opportunity to build trust to where people will do more

business with you. So remember, <u>everyone</u> has an info product in them.

Chapter 3 – What is Consumer Audio and What is Pro Audio?

It's very simple. On this page you're looking at a picture of a consumer microphone and a pro microphone. There are differences and there are some similarities here, and we're going to talk about that. The reality is inexpensive consumer microphones are sold in office supply places. There are all kinds of brands. They work, but they're not going to give you broadcast or professional quality results. It's because they weren't designed to do that.

They don't have the electronics. They don't have what's called a large diaphragm, like you would see in the studio microphone that's pictured on this page.

A consumer headset microphone and The Audio Technica 2020 Studio Large Diaphragm USB Microphone

There's a reason for pro audio and there's a reason for consumer audio.

Most consumer audio microphones were made for game playing, speech recognition, and recording simple notes, note taking. But they're never going to get the fidelity that a studio microphone's going to get.

It's not a whole lot more money to have a professional microphone. The types of microphones that were used in recording studios to record the spoken word were called large diaphragm condenser microphones. Those microphones have been around almost since the invention of the microphone.

Whether you're in a recording studio or a radio station or a television station, they're going to use professional quality microphones. And the best microphones for the recorded voice are the large diaphragm type.

There are all types of microphones, and you don't really need to know the type. The type that you do want to know about really started out with the consumer microphones. They were headset microphones that would plug into the USB port of your computer. That has really opened up the doors for beginners, because prior to that, it was very complicated to hook a microphone and make it work with a computer.

When I got started with digital audio, it was very, very expensive. I spent over $25,000 getting a digital recording system. The hard drives were more expensive. The computers were more expensive. The software alone was $5,000. But we loved the fact that they invented a way to do what was called non-destructive editing, meaning it was recorded to a computer and you had the ability to undo.

Back in the old days of recording and editing with a razor blade, there was no undo. The minute you drug that razor blade through the tape and cut it in two, you could get it back, but

you were destroying the tape. You were actually, physically cutting things. What computers brought to us as sound engineers in 1991, which was the first time I ever had access to that type of system, it was called non-destructive computer recording. Non-destructive digital linear recording are all names for it.

None of that really matters. What matters is that it was simple, but it was also complicated to get it to work. It was a very expensive computer system. It was very complicated to get it to work, and it was not something that consumers would have any interest in spending the money or going through the learning curve to make it happen.

But because of the cost of computers now, the power of computers today, the cost of software that enables you to do all of these incredible editing and mixing production techniques that costs under $100 for some powerful, powerful programs, there's just no reason why it can't be done.

It was still a little bit difficult a few years ago, when I started teaching this to other entrepreneurs who wanted to make information products, because there were several pieces of equipment that needed to be in line with the computer, and it was little bit of a learning curve to hook it up and make it work. But it got simpler and simpler.

And then, when the consumer audio headset microphones that would plug into the USB port of your computer and instantly the computer would recognize that microphone and enable you to start recording instantly, that really opened up some doors to make it easy.

But then, the pro audio folks started realizing musicians, singers, songwriters, the people that they considered their only

market for their microphones would want the advantage of plugging a microphone into a USB port, the computer instantly recognizing that microphone, and then the software giving you the ability to record instantly, that really has made a huge change only in the last two or three years.

The first USB microphone that I saw was about three years ago. And about a year ago, my favorite brand of Audio-Technica, which is pictured on this page, created the 2020 USB mic. In fact, the microphone I'm recording on right now is the Audio-Technica 2020 USB mic. It's a high-quality, studio, large condenser microphone. Hopefully, the fidelity of this lets you know I'm in a quiet room in my basement. I'm sitting here talking into the microphone like I'm talking to you in a conversation showing you how things work.

What you do is you plug it into your USB port of any computer, and the software is built into the chips on the

microphone and it installs itself. And then after a few seconds, the microphone is functional with any software on your computer, and you have the ability to hit Record on the recording software. I'm using Sony Audio Studio, which we're going to talk to a little more in-depth in a later chapter. But it enables us to hit one button and start recording our information that can be our information product.
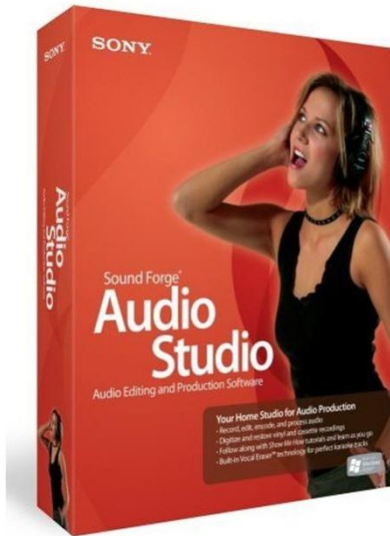
That's what has made it the better microphones. The ease of installation allows you to get pro audio with what I highly recommend for Internet audio and info product creation, is a USB microphone.

In fact, there's a chapter we'll have later called "20 Things You Can Do with a Microphone to Make Money." We'll save that until the end of the book, after we go through all the other Internet audio processes.

One other thing I want to touch on is pro audio is not just the microphone. That is the first place where you've really got to pay attention. If you do everything else right and you have a

poor electronics, a small diaphragm headset microphone, they're okay. Some of them are pretty amazing quality. But the reality is it's never going to compare to a studio microphone. So, you've got to pay attention to your environment.

If you expect to get pro audio results versus consumer results, you need to be in a quiet room. That's paramount. If you have noise, if you have machines making noise, noise from outside, traffic, animals, crickets, babies crying, kids tromping upstairs, all of those things make low frequency rumbles; the air conditioner blowing, fans, your computer fan.

I've heard all kinds of poor quality background noises that were nothing to do with the equipment. It had everything to do with people who weren't paying attention to their environment. So, if you expect to make pro quality, broadcast quality audio, pay attention to your environment.

If you have what's called ambient echoes, that means there are a lot of flat surfaces in your room. For instance, if your home has all wooden floors with no carpet on it, you might get ambient reflections of your voice, which could put a tonality or a sound to your voice that doesn't sound as good as you would like it to.

It's not devastating to the information product, but there are things called Audix and Sonex that are really just pieces of foam. You can use padding foam or curtains. Any kind of material that is porous will absorb sound reflections to cut down on ambient echoes. So, just be aware.

The best teachers are your ears. Listen. Listen to a professional info product that you consider sounding good and listen to yours. Put them side by side. Being close to the microphone in

a quiet room with no extraneous noises is what's going to make the difference.

And then, when you start learning the editing process and you start learning how to do production processes, such as adding music, adding sound effects, building tracks, that's going to make you more of a professional producer and be perceived as higher value and more pro audio. If you use cheap equipment and you don't pay attention to your environment, you're going to get poor results and have a perceived value as not as professional.

Chapter 4: The Easy USB Studio Setup

The USB microphone that I like best is the Audio-Technica 2020. Here's a picture of it on this page. And it's a great microphone. It's a large condenser diaphragm microphone. It comes with the cables and a desk stand. In fact, it's what I'm using right now to record.

It's a great microphone for spoken word. You can actually record music with it; pianos, guitars, vocals, singing. You have the ability to record pretty much any type of single person recording that you need to do. But most importantly, we're using it for spoken word, where we're creating an information product, an audio book, a web button/audio button, a podcast or screen capture video, or voiceover for a full motion video. It's great for all of those functions.

Why does USB make it so easy?

Number one, with the advent of the USB headset microphone in consumer audio, a company called Plantronics made one of them. That microphone made it so simple, because it removed the dependency of the computer to have the electronics to get good fidelity audio.

The electronics in most sound cards of most computers is not of a professional quality. It was only designed to play back sounds. It wasn't really designed to be a professional recording system for your computer. It has nothing to do with the computing power. It has nothing to do with the hard drive and the memory of your computer.

It's all about the electronics of taking the sound of the microphone, the analog sound that the microphone hears, and turning it into the digital zeros and ones that are recorded on your hard drive and stored and played back as sound.

To do digital audio you've always needed some way to get the analog, or natural state of sound, which is nothing more than air movement. Sound waves are just the movement of air. And then, when your eardrum gets those movements of air, it interprets that as different frequencies of sound; pitch, timber, overtones. These are all elements of the physics of sounds. But when you boil it down, it is nothing more than the movement of air and how your brain interprets that movement of air when it hits your eardrum.

The diaphragm in a microphone is nothing more than an eardrum. But what it did in the analog days was turn those movements of air into electrical impulses that could be recorded as sound.

Digital microphones take that analog signal and turn it into zeros and ones, which now can go down the cable of a USB cable, and instantly those zeros and ones get into your computer through its USB port.

So, why does USB make it easy?

When you have what's called A to D, which is analog to digital conversion, that's what these new microphones did. And back when the Plantronic headsets came along, they were one of the first to come up with that concept of being able to take an analog signal coming in from a diaphragm and change it to zeros and ones.

But it was never the fidelity of a studio microphone. In fact, I think it was because no one thought, "Why would anybody want a microphone that was so easy to plug into a computer?" Because the manufacturers of studio and broadcast quality microphones all thought that it was either sound engineers or musicians, people who knew what the microphones were supposed to do. They knew they could get a whole collection of A to D devices, such as the UA-25 by Edirol.

There's M-Audio, and there are all these different brands. If you went to Google and searched "audio input boxes," or "A to D convertors for audio," or "mixer soundcards," those are all keywords that would help you find how you used to take an analog microphone that never made the sound digital. It kept it in an electrical signal format, which was an analog signal, not a digital signal. That was what everybody knew to use, and the manufacturers of these good microphones assumed that you would figure out how to turn your microphone signal into the zeros and ones of digital.

Then, when they started seeing the popularity of people using these microphones that went into the USB port, someone decided that, "Hey, why don't we take a studio microphone and make it USB?" And one of the first companies to do that was a company called Samsung, they made one of the first USB microphones.

For the beginner information marketer, you can't go wrong with a USB microphone. Number one, you plug in the USB cable, which you're very familiar with from your printers and your cameras and mouse and keyboard. These are all things that all computers now have USB cable ports.

All you have to do with like the Audio-Technica 2020 is plug it into the USB port, and it immediately starts communicating with our computer. Most of these devices have built-in, what's called driver software. Windows and Macintosh computers both recognize that software, and they begin to install themselves.

All you have to do is plug it into the USB port and in a matter of minutes, sometimes even seconds, the computer recognizes the microphone, brings it into part of the operating system and says, "Now, this is an audio device that I can communicate with, and whatever digital signals it sends me into my USB port, I can record that onto my hard drive and store those zeros and ones."

And then software takes those zeros and ones and lets us see visual representations of what the sound looks like, so that it makes it very easy to edit. And it takes those zeros and ones and when we hit a play button, it turns those zeros and ones back into an analog and electrical signal, which is delivered to our computer speaker and sounds identical to the signal that went into the microphone.

So, why does USB make it easier? Because it's as simple as plugging the microphone into your computer, which you can see a picture here of the USB cable being plugged into the computer. You see a picture here of the USB cable being plugged into the computer from the microphone and the microphone installs itself on your computer in seconds.

One of the things that I like, and I was very fortunate to find, was a radio station called Q-Mic, or scissor boom mic stand, that had a built-in USB cable. So, that built-in cable made it very easy to build a home studio in my quiet office here.

Q-Mic USB Scissor Boom, Pop Filter and AT 2020USB
One of portable home studio setups.

The installation of all this equipment that you're seeing in the photograph is very simple to do, and that's what made it a whole lot easier. When USB microphones came along, this USB scissor boom makes it very comfortable to sit here in my chair and speak into the microphone and create content.

One of the other things you see here in the picture is what's called a pop filter, and there are all kinds of pop filters on the market. I like this wire mesh one and it's the one I recommend. Here's a little experiment you can do. Put your hand in front of your mouth and say the word "pop." When you do, you're going to feel a little burst of air coming from your speech. And when that burst of air hits a microphone, it can make a distorted sound. It's called popping the microphone.

Pop filter in front of microphone

The consonants "P" like in pop, "B" like in bob, and "D" like in dog are hard consonants, and when you say words with those letters, you can send out that burst of wind. A pop filter catches that wind before it hits the diaphragm of the microphone, enabling you to be able to record the words, but not record them with distortion.

So, that's the ease that USB creates, and that's the ease of setup of a studio when you're in a quiet room.

In the next chapter, we're going to talk about all the different kinds of software and computers. You really can't get a computer or software that doesn't work, and we'll talk about that next.

Chapter 5: Software and Computers

There are so many programs out there in the marketplace. And actually, there are programs online that are completely free. Whatever kind of computer you like to use, whether it's a PC or a Mac, you're able to create MP3 audio files, which is the format that you want to use to create an information product.

There are a lot of software programs and two basic computer platforms to make MP3 audio. There are actually a lot of different formats of audio, and it can be very confusing. Originally on PCs there were WAV files (.wav), and on Macintosh there was AIF. And that was pretty much the beginning of sound files.

But then, there were other formats that came along before MP3. And now, there are probably 40 or 50 different sound formats for all kinds of different applications. We could have a list of them here, but you know what, it doesn't matter. All you need to concern yourself with is MP3 audio. That's the format.

There are three things that you need to concern yourself about with MP3 audio and all software can handle making those things.

Number one, with MP3 files you need to make a decision whether you're going to do a mono or stereo file, meaning it has one audio channel or a left and right audio channel. All speech is mono. In fact, when you record speech in a computer with a mono microphone, like the Audio-Technica 2020, you are just putting the same signal on both left and right channels. It's a stereo file; however, it is the same information on the left and right channels.

Generally, one advantage to making mono files is it's very easy to go back and forth between stereo and mono with a mono file. But I believe it's easier to edit mono files, because you're not looking at two audio channels or two sets of wave forms. That's the visual representation of what the sound looks like.

So, number one, you need to concern yourself with whether it's stereo or mono.

The other thing that you need to set in an MP3 file is what's called the resolution. The resolution is whether it's 44.1 kHz. That is a setting, and there are all kinds of settings lesser and even greater, which can change the fidelity or the sound.

If you're making audio CD products, you will probably make everything at what's called 44.1 Hz (or hertz), and that is the resolution of audio CDs. You might reduce it to 22050 Hz for the Internet for streaming audio buttons. Now with broadband as consistent as it is, you can keep audio at 44.100 Hz for both the Internet and audio products.

The other thing that you set in MP3 files with all software is the bit rate. The common bit rate that is used for information products is 16 bit. There are other higher and lower settings that make smaller file sizes, but pretty much everything you'll ever concern yourself with is the setting of 16 bit.

And then, there's what's also called the stream rate, meaning the connection speed that the MP3 needs to have on the Internet for the audio to stream, or to be able to be heard over a website. Those stream rates can go from high numbers of 500 kbps (kilobits per second), all the way down to very, very low kilobits, 16 kbps, but the fidelity changes. The lower the kilobits per second, the lower the quality of the sound.

Generally, I do all my information products at 128 kbps. That is a standard for CD quality in the software I use.

To review:

- The setting for an MP3 file that you want to use is 44 100 Hz, or 44.1 Hz. That is the standardization resolution of CD quality audio and can be for Internet audio.

- Sixteen bit (16 bit) is what's called the bit rate, and it's a setting all programs have, stereo or mono.

- The stream rate is the connection speed that somebody on the Internet has to have for that audio to be able to play over a web button, or stream through the Internet as a podcast. However you're sending that audio over the Internet, you pay attention to the stream rate.

- The bigger the numbers on all these settings, the larger the audio file; and the small the numbers on all those settings, the smaller the audio file. But as the numbers go down, the audio quality goes down.

I don't do anything less than 44 100 Hz, 16 bit stereo, 128 kbps stream rate. Those settings are achievable in all software on both types of computers.

The only two types of computers that you worry yourself about are PCs or Mac computers. I only concern myself with PCs, because I believe the PC to be more Internet friendly in so many ways. I love Macintosh computers. Don't get me wrong. For people who read this book and love Macs, they are

wonderful computers. But, there's nothing wrong with PCs when it comes to recording sound.

The program that I use and like is called Sony Audio Studio. It's only for PC. It's what I'm recording this information on right now. It's how this book was transcribed from the audio. I hit one button, just like with any other program, and it is making that form of MP3 of my audio through my microphone and saving it to my hard drive as an MP3 file.

There are literally hundreds of great programs out there, professional programs, complicated programs, something called multi-track programs, and they are mainly designed for musicians to create music tracks; multiple instruments, pianos, drums, bases, horns, vocals, harmony to the singing guitars. The list goes on and on of the things that are layers of sound.

As a spoken word information product, you're only concerned about speaking and doing minimal mixing and minimal layering. We'll talk about ways of doing that later, but for now, all you need to concern yourself with is getting in that quiet room in front of the microphone and recording your information, one file at a time, one chunk at a time.

Sony Sound Forge, or Sony Audio Studio, has years of research behind it, because it was developed by a company called Sonic Foundry. And then a few years ago, a broadcast quality leader in equipment, microphones and cameras, and anything to do with television, radio and recording, Sony bought the software from Sonic Foundry and has now put research and development in it to making it a great program. It seems to be very stable and it does the job and it's what I teach and it's what I recommend.

If you're on a budget and you want to find free recording software, there is a piece of software called Audacity, and it works on Macs and PCs. The easiest way to find download Audacity online is search Google for "Audacity." It's a free download at their website and it's a pretty good little program. A lot of people have made very successful information products.

Here's one thing about software. You can't say your software makes a better quality MP3 file than my software. The quality of the file is all dependent on your environment, your microphone, your recording techniques, and your production techniques. It has nothing to do with the software. All software is doing is taking the zeros and ones that come out of that microphone's digital circuitry and saving it to the hard drive as a digital file, which is nothing more than zeros and ones.

If the software has the right parameters and you know how to set the software correctly, one program doesn't make a better MP3 file or a WAV file or an AIF file than the next one. The computer doesn't make a better MP3 file. You can't say Macs make better files than PCs. I don't believe that to be true.

The truth is that computer that you're used to using, that you're comfortable using, that has software that you can control, understand how to click and make it do exactly what you want it to do, is the software you should use.

Some of the software on PCs is excellent, and I wouldn't tell you that they don't go a good job. Audacity is free. Adobe makes Audition. There used to be a software called GoldWave that's good; SAW. And you get into the complicated programs from Mark of the Unicorn.

I like Sony Acid, which is a multi-track music creation program. There are just so many manufacturers of great recording software; QLogic and M Audio.

When it comes to Macintosh, there's Garage Band, which comes with Macintosh. Garage Band seems to be a very powerful program. Pro Tools and Deck as well are great.

I just stick with the Sony products, because I know they have the research, they have the finances, they have the team, they have the support behind them, and you can't go wrong. Never will I say it's the only software you can use. It's just the one I use. It's the one I recommend.

If you like a different software and you can create your content quickly and easily without any restriction, the quality is always going to be determined by your environment, your microphone and your techniques, not your software. Your software is going to hinder you if you can't control it, if you can't make it do what you want it to do.

I've been recording for over 25 years. There's nothing I can't record and do with Sony Sound Forge. Editing, the mixing, pretty much anything I want to create I have the tools to do it, and it has processing built in that just really is overkill for information.

Systems that used to cost thousands of dollars for electronic components, such as echoes and reverb units and phasing and phase cancellation and flanging effects; I mean, the list goes on and on. This stuff is built into these programs. It's almost ridiculous. Pop removal, click removal, compression, the list goes on. And if you don't know what those terms are, you don't need to, because they are more designed for music and high-end recording.

Information recording is as simple as what I'm doing right now; getting in front of the microphone and speaking about your passion and getting it saved to an MP3 file that can be, (1) turned into an audio CD or made into an audio button for a website or a podcast, or (2) sold as a download or given away as a download. You get to choose because you're the producer.

You don't ever have to go to a recording studio anymore, because this microphone, combined with my computer, is more powerful than the systems of just a few years ago.

Chapter 6: Editing

That's what sets the men from the boys, when it comes to production. The ability to remove mistakes and piece together, or chain together, the good takes of information, music, or whatever, is what makes the difference in pro recording, versus what I would consider consumer. The ability to take out what's bad and leave what's good is going to make a difference in your product.

How hard is it to edit in any recording program now with the digital capabilities? It's as easy as highlight and delete. If you can highlight what's bad, right click, hit the delete key, go to the delete menu. There are all kinds of commands that make it very easy to highlight what is wrong and delete it.

One of the other things about editing that I do that makes it very easy to not make mistakes and lose things is, number one, the minute I record something, I save it and I usually save it with a number.

The way I number files is I usually number them 01, 02, 03, and so on, because then that puts them in the order of the content that I'm recording. Chapter one would be "01," chapter two would be "02," and so forth.

When I number files that way, they stay in order; whereas, if I don't do it that way on a computer, generally they'll go 1, 11, 12; 2, 20. So, what you want to do is start that format of "01" and "02," and so forth.

Then when I'm done recording, I make a folder for the project name. For instance, in the case of this, I made a folder, "The Book on Internet Audio." And then I saved my file by naming

it "01-unedited." So now, I have a copy of my file that I know is unedited. Then I save it again as "01-edited."

So, I have one that's unedited and I have one that's edited. That way, while I'm working on one file, I have a backup of the same file, so that if something goes wrong, or I really get confused, or I inadvertently made a mistake, I have the ability to start all over with that particular chunk of audio.

Another thing that's great about most software is that until you save, you always have the ability to undo. In fact, Audio Studio by Sony has up to 50 undos. If you made 50 edits, you could go back 50 times and get it back, as long as you didn't save over the top of your source file. That's called "non-destructive editing."

Non-destructive editing was one of those things that we just got so excited about in the digital recording world. Back in the old days when you cut and edited with a razor blade, if you made a mistake or needed to get it back for whatever reason, it was gone forever, because you physically destroyed the content. And if you threw it away, it was gone forever. So, you had to be very careful.

It was very difficult if you had a long, whole reel, 45 minutes or an hour worth of content. Editing that could take hours. And now with digital, it only takes minutes, because all you have to do is take that copy of your source material.

Like I said, I save one that is unedited as a backup, and then I rename it the same file edited so I can sort them very easily when I get ready to put my product together. It's numbered by chapters, or chunks or tracks on a CD. That's how I keep it organized in the folder with the folder's name as the name of the project. I make a folder per project.

And then I highlight what's good or what's bad. All editing programs work the exact same way. You highlight what's bad, and you can cut it, you can delete it, you can make it go away. And if you make a mistake, you can hit undo.

Editing is how you can take a performance that is filled with mistakes, outtakes, and combine it together, sequence it together, in a logical format that makes it a flawless performance.

I'm recording now and I'll probably leave in my "ums" and "ahs," because when I do my audio CDs, I'm not concerned about the fact that it's conversational. I could go in everywhere I said an "ah" or an "um," I could take that out, and I could make a flawless performance out of a performance that was not perfect. That's your choice as a producer.

As a producer, you get to choose how you want to sequence. You can adjust volumes. You can make something that was too loud, you can make it softer, because all of those functions are in the software. You can go in and zero in on any problem that you see and fix it.

My theory of recording is try to do very little editing, or any editing, for that matter, because if you get it right the first time, then you're done. It can be very critical to spend a lot of time making it perfect. But with editing, you do have the option of making it completely perfect.

It depends on what it is. If it's a radio commercial for a national broadcaster, you probably want it completely perfect, sonically perfect and edited perfectly. But if it's an information product, especially like in the case of what I'm doing right now, it is an

information product and I want it transcribed. And the transcriptionist is going to take out my "ahs" and "ums."

If you heard the original audio, you would hear that occasionally I do that, because I'm speaking the information not from a script. I'm not reading it. I'm giving this information out from my experience, from my years of doing it, and I don't have to create anything that I'm sitting and reading to create my audio.

I'm just sitting here knowing the subject, knowing what needs to be said, and saying it in a logical sequence. Occasionally, you say an 'um' or an "ah," and that's okay. But that's what editing allows you to do.

The other production elements that you can do are obviously transitional music and underscoring music. Most programs that are multi-track programs make this very easy to underscore with music and sound effects. Programs like Sony Sound Forge limit you on doing that, but it is possible to do a certain amount of it.

With all of the recording programs out there, there are so many ways of underscoring with music, and underscoring with sound effects, and piecing together other pieces of audio to make a final information product.

For instance, say you created an intro today about something referring to some information that you have, that was recorded years ago. There may be a difference in the fidelity. Or you're saying, "I've got an interview that was recorded over the phone." You could intro it with your microphone and explain to people that it's on the phone, so the audio fidelity is not going to be the same that they're accustomed to.

Those little types of transitions, especially underscoring with music and sound effects, editing makes a product that would have sounded not as professional sound more professional, because you queued it up and you alerted your audience. "This is content that's great, but this is the only way we could get it, because the only copy was on a cassette tape." And cassette tapes are very noisy. They have what's called tape hiss. "This was recorded over the phone 20 years ago, but the information is so good."

You'll hear that in all kinds of productions; that they'll set it up and warn the listener of what's coming, so that they accept auditory problems, visual problems in documentaries, and so forth.

Editing, the adding of music and sound effects, all of those things make your products more professional because you took the time to add editorial production value to them.

Chapter 7: Music and Sound Effects – The Secret Sauce for Pro Audio

Did you know that with music and sound effects I can control how you feel? We've known that since the early days of film. Back in silent films, they had piano players who had music books full of emotion music; music to make you feel sad; music to make you happy; chase scenes; love scenes. There were music pieces composed by composers to help support what people saw, so that you'd know how to feel because you're weren't hearing any dialogue.

We've known that for years. We've known that music can control the emotions of human beings. It's pretty much universal. So, when you use music in your information products and in your Internet audio, you can get people excited. You can control the emotions. You can make them concerned. You can make them laugh. You can shift their emotions in real time. And you do it on a subliminal level, because it's undercurrent, it's underscoring.

The wise and frugal use of music under information products is going to make you sound more professional, because that's what professional producers use. They know the power of music and sound effects.

Sound effects are an incredible way to create a scene. In fact, back in the twenties and thirties in the infancy of radio, the masters of radio had skilled technicians who knew how to create sound effects; the knock at the door, the horse hooves, thunder, lightening, rain, crickets, the sound of a fishing rod, the swinging of a golf club. The list goes on and on of what theater of the mind you can create with music and sound effects alone; no verbiage, no words at all, just music.

If you want serene, comedy, the list goes on and on of the emotions when using the right type of music and the right type of sound effects to support marketing messages, product creation, podcasts, a branding identity. The list goes on and on what you can do with music.

You do need to know a little about how to pick music, and you have to use music that you have the rights to.

Number one, you can't use commercial music by famous composers or songs that you like on the radio. Those are copyrights. Those songs are owned by publishing companies and songwriters. When you hear those kinds of songs used in movies and in television commercials as a part of a marketing message, or a part of something that was created to be a work, they had to gain what's called a "sync right."

As information marketers, there's no way you're going to be able to justify the cost to do that. Even though you could do it, it's not necessary, nor is it recommended. What you need is royalty-free music; music that the composer will give you the rights to put it in your products, use it in your marketing. They will charge you a one-time fee for that usage, and then they won't charge you anymore money. They won't charge you a royalty or re-use fee, and it's all affordable.

I have a very successful business selling royalty-free music to the world, and I do it through my membership site at www.twobuckthemes.com. TwoBuckThemes is a very affordable music theme download site. I'm selling MP3s of music that I compose, that I created, and I grant the license for people that pay the fees of only $10 a month to use that music to underscore all of their auditory needs, their editing.

They're able to create moods and create emotions in their listeners by using the music. In fact, it's listed and described in the emotions that it enables somebody to feel.

There are two points here to remember:

1. You will want to use music.

2. You will want to use royalty-free music that gives you descriptions of what it sounds like and the emotions it creates in the listener's mind.

Learning how to underscore verbal messages with the right music and sound effects can give people subliminal, powerful emotional triggers that help accentuate and punctuate the messages that you're trying to get across verbally.

Music is a powerful tool to set the tone, create emotion, make transitions, and brand. When you do all of those things, that is an extra seasoning to make a more professional Internet audio or a more professional audio product/video product.

You don't see television, you don't hear broadcast audio that doesn't extensively use music. News shows, talk shows, radio shows, advertisements, television commercials, movies, TV shows, the 6 o'clock news, the 11 o'clock news, all of them have musical themes, have musical intros, have transitions.

In fact, one of the things you should do is watch professional television and listen to professional radio and count how many times you hear music come up. Even on talk radio they're going to use music, because that is the secret sauce that makes the difference.

When you want to use music as an information marketer, you must always use royalty-free music like we sell at www.TwoBuckThemes.com.

Check us out online and listen to the samples!

CHAPTER 8: How to Get Audio to Play on Your Web Page

A big breakthrough and "ah-ha" moment for me was back in about 1997, 1998, somewhere in there. I was watching late night TV with the David Letterman show, and the guest that night on the Letterman show was Bill Gates.

He'd just released a book about the future. I think it was called <u>The Road Ahead</u>. It was about the future of the Internet, and he was on there promoting his book. He comes out and sits down in the chair, and David says, "Okay, Bill. So, what's the deal with this Internet thing?"

I suspected Bill was going to answer with things like, "Well, you know, David, there's email; there are web pages for businesses; there are ways for people to communicate. There's going to be a library of all the information, encyclopedias of history, books, just the information superhighway," was what I thought was going to be his answer.

I figured that was the thing that he was going to be the most excited about. But do you know the first word out of his lips? "You know, Dave, you'll be able to listen to the radio on your computer."

And Dave responded with, "Well, Bill, why don't you listen to the radio on your radio?" And, of course, that got a big laugh. Dave didn't get it.

What I got and what snapped and in the "ah-ha" moment that I had was Bill said that the Internet is radio, the Internet is television, it's an antenna. It's a way to broadcast audio and video content to the world.

Now, it wasn't video back in those days; it was just audio. And Dave asked him, "So, what's the big deal here?"

And he says, "Well, Dave, you have the ability to listen to radio stations, to listen to sound all over the world. It's a new technology and it's the ability to broadcast audio over the Internet to people's computers. You could listen to the BBC anywhere in the world. You could listen to foreign country radio stations. You could hear a live baseball game being broadcast."

In fact, that's what he was referring to. It was around the time when a technology called Real Media had just launched and it was live, streaming audio. The first thing they did was a Seattle Mariners ballgame that was broadcast live over the Internet, and people were able to listen to that ballgame through their computers.

That was the birth of streaming audio, streaming media, which is what makes audio work from web pages, is the ability for the file, or the MP3 file or the audio file that is setting on a computer server, it's the ability for people to start listening to it quickly.

The reason they call it streaming audio is that enough of the front end of the audio file starts playing. And while they're listening to it in one point in the audio file, the rest of the audio file is being downloaded, or what's called streaming. It's not even really downloaded. It's like water through a hose. It's streaming down the Internet, and you don't have to download the whole file.

Back in the original days of digital audio and the Internet, to hear a sound you had to download the complete file, the .wav file, which was the only way you could do computer sound in

those days. And .wav files were just way too big for dial-up connections of the 1990s. And so, it just wasn't even useful.

There was nothing you could do except little short sounds, little quick sounds, little small files of the sound effects. It wasn't the ability to have long content coming down the computer. You couldn't listen to it on your computer. All you could do was download it.

But Real Media was a type of streaming media, and it was the first streaming media that enabled you to take a sound, a .wav file, or whatever came into the computer and make it small enough that it could be going down the Internet as a streaming file; meaning it didn't matter how long the audio was, people could listen to it on their computers, even through very slow connections like dial-up modems.

But then, with the advent of broadband and the speed of the Internets and the speed of the computers, more and more audio formats developed. And the ability to listen to sound streaming from websites just got bigger and better since 1997.

That was the point in my life when I realized, "Oh, my goodness, Internet audio is Internet broadcast. It's the ability for anyone to broadcast sound, and really pretty soon [ultimately eight years later], you're going to have high-definition video that can go over the same connections into people's computers."

Now, what did that mean? What did that do for business owners, and what did that do for marketers, and what did that do for us individuals?

It leveled the playing field to where if you had a website, then you could deliver information in an auditory format through your website through streaming media.

I was a big proponent back in the early days. You can go look at Real Media at www.real.com. When I found out about that, I said, "I want to know how to make audio stream from my website, because if I can do it at low or no cost, then anybody can. And then that means that everybody in the world can have radio stations. They can broadcast to the world."

The only difference between you and a nationally known network is people know how to find the network. But everybody was getting computers. Pretty much today everyone owns a computer. Now there are mobile devices. Audio can be streamed to those devices, and people can listen to your content, time shift it, or live in real time.

Time shifted audio is what we're talking about mostly. It is the ability to store that audio and people listen to it on demand, much like they do in television with TiVo's and DVRs. It's time shifting of that content, so that when somebody's interested in hearing your content, they can click a button, and then instantly from a web page they can hear it.

When it was in its infancy back in the 1990s, one of the challenges with Real Media was it took special software, and it had to be downloaded and installed before the audio would work. Shortly after Real Media, Bill Gates developed his own type of streaming audio called Windows Media. Those were WMV and WMA files. They're just another format of audio file, and they were incompatible with each other. And then Apple, at the time, developed the QuickTime, or .MOV file, for audio and video.

So, you had all of these incompatibilities. And then you had other players who came on board trying to build streaming video and streaming audio formats because there was such incompatibility.

I actually had experience with this when I was designing websites. The name of my website design company, in fact, it's still the name of my corporation, www.SoundPages.com. I was building websites with sound. Your web pages needed to have sound; therefore, my company SoundPages, web pages with sound and video.

I just believed that a .com name was your channel, or your call letters, and your website was like a radio or TV station, and you were in charge of it to create the content that either entertained, informed, or educated. And then once you did that with an individual, you had the right to market and advertise products and services.

We knew from radio and television that audio and video delivers more content. It creates a higher comprehension level in the listener than just reading alone. In fact, there are some statistics that I've known for years: We remember 10% of what we read, but we remember 20% of what we hear. That means double of what we hear we remember, and we remember over half of what we see and hear, when you deliver audio and video content over your websites, and especially the audio content, because that's all we had in the 1990s. Video was pretty primitive back in those days on the Internet, but audio was functional.

What I discovered early on was there was a format called Flash. Flash was an animation program that started becoming popular in the late 1990s, in the birth of the Internet. What it did was it made more dynamic looking websites. You were

able to do graphic animation. You were able to do banners and headers that had motion to them. And those files were very small.

In fact, Flash was basically what was called a vector graphics program, meaning that you could have very, very small files to make things look very clear graphically, but they didn't take all the memory of images. That's the difference between vector graphics, versus true graphics, like a jpeg file or a picture file that works on a computer.

Flash coming into the marketplace of the Internet became accepted by all the parties, all the browsers; Netscape, Explorer. Flash was an accepted technology, because it was creating a more animated, more professional technology. It wowed people with the ability to do all this movement, which the Internet in its infancy was just text and static images. You couldn't really make it look more like television. But when they were able to do the Flash technology, which is now a part of www.Adobe.com, you could make websites that were graphically and visually impressive.

I haven't always felt like it was a great marketing strategy, but it's what sold people on websites. There was actually a commercial back in those days showing a client hovering over a computer with the designers of the website, and they were jokingly saying, "Look how the lion jumps across the fire and it explodes into your logo."

And the client said, "Well, that's nice. Does it sell anything."

It really made a lot of sense to me, because the technology of Flash impressed clients because of what it could do from a visual standpoint. But it didn't always succeed in helping people understand the marketing message, and help people

become customers and buy things. But what we did know about Flash is that it could create a play button that would stream audio.

I'll tell you how I discovered that. It was pretty interesting, and he's still in business today. He's kind of one of these guys under the radar at Joe Cartoon. This was back from 1997, www.JoeCartoon.com is a very talented animator who's been extremely talented in the Flash technology.

Back in those days, people virally would send links to his website and to his funny, rude and disgusting cartoons. So, if you are offended easily, don't go there. But I'm being honest. That's what made another "ah-ha" moment for me, is when someone sent me his website and I saw all those Flash files come over the dial-up modem.

All of a sudden, the animated characters started talking to me and the audio would come from the web page. And I said, "Oh, my gosh. This is television." I understood television. I understood broadcast. I understood radio. "This is radio, and this is television being able to be called upon on demand. How is this working?"

And I realized that it was Flash technology. And I said, "Okay, if Flash technology can make audio and animation cartoons work, I want to know how it works."

What I discovered back in those early days is that you didn't have to be an animator. You just needed to know how to make a Flash audio button and call up an audio file that was sitting on a server. That Flash animated button looked like a play button on your website, and people clicked it. And then people had the ability to control an audio file that streamed from your website.

And so, I started making audio buttons for my customers at www.SoundPages.com, and it was very difficult back in those days. You had to know the Flash program, which is a very complicated, confusing program. I'm glad I spent the time trying to learn it, but I realized very quickly that I would never master it, because it just took too much time. And I didn't want to be a programmer. I wanted to be an audio engineer, a composer and a marketer. And learning the intricacies of this very complex and sophisticated program, I just wanted to know how to make audio and video work.

There are programmers out there that have really embraced the technology and have become masters at it. One of the websites I used to study to see the quality of work that they were doing was www.FlashKit.com. That's a community where Flash programmers congregate.

What I did learn how to do in Flash was build the controls, the play buttons, and the ability to call up an MP3 file and build audio buttons and just put an audio player on a website.

I started doing it as a service for people, but I knew that at some point there were going to have to be easier ways of doing it. I remember back in 2001 I met my good friend Armand Moran, and I was telling him, I said, "There should be a way for people to put audio buttons on their website easily."

And he said, "You need to make a piece of software that makes it easy. Do you know how to do that?"

And, of course, I didn't know how to make software, and I said, "Well, I can do it for people and maybe we build a company that does it for people."

And he said, "No, no, it needs to be a system, or a software, that does it for folks." And he said, "If you know how to do it, I think that would be something."

And that was actually the birth of his website, www.AudioGenerator.com. He partnered with another gentleman named Rick Raddatz who at the time had www.InstantAudio.com.

Those two websites were services that would allow you to send your audio by telephone or by uploading it from your computer. And it did all the hard work. It built the button, it stored the audio, and it gave you a piece of HTML code that you pasted on your page, and magically the audio worked.

That became a very, very successful businesses for him. In fact, Rick Raddatz has been quoted as telling me, "You know, Mike, I saw some of the things that you were doing back in those days that you were doing it by hand, and I understood programming technology," because he was a programmer with Microsoft for many years. And he says, "So, you're the grandfather of the web audio button, because you were one of the first marketers to do that."

There may be somebody out there that did it before me, but I was teaching the marketing community of Internet marketers how to put audio buttons online and was doing it for them as a service. And then along came the subscription service that made it very easy to do it.

When marketers started putting audio buttons on websites, they discovered the results of increased response; in fact, 300% to 400% increased response when you talk to people and tell them what you have and explain to them about your products and services and testimonials. And the list goes on and on of things

that you can use with audio. It became a staple of Internet marketing because it worked.

And then years later, Jay Jennings developed Sonic Memo. In fact, it's still around. At www.SonicMemo.com it's a way to build audio buttons. You record your MP3 file, you click a couple of buttons, choose your colors, choose the way the button looks graphically, hit a couple of buttons, and then you hit one button to upload all this to your website, paste your code on your page, and magically and instantly then you have an audio button.

The subscription services and the desktop softwares that were developed to create audio web buttons easily, they still work today and they're still around. AudioGenerator, InstantAudio and AudioAcrobat are some of the subscription services.

Now, blogging software like WordPress has a plugin called PodPress, which makes it easy to make an audio button within a WordPress blog. There's other software that's free, like the JW Player, which is located at www.LongTailVideo.com.

I got in the game as well. The one I recommend and the one I use for audio buttons is my S3 Media Player at www.S3MediaPlayer.com. It will take an MP3 file, and instead of uploading it to my web hosting account, there is a service from Amazon called Amazon S3, which stands for Simple Storage Service. I put my MP3 file and my player up there, and it creates a code.

It doesn't matter what you use. You create an audio file, an MP3, at what's called Web Button Resolution. The web button resolution that I use these days is 44.100 hertz, 16 bit mono, usually a stream rate of about 64 kilobits per second. It's guaranteed to work well on broadband. I upload it to my

Amazon S3 account with S3 Media Player at www.S3MediaPlayer.com, click two buttons, and it creates the code.

I can pick the parameters, the color of the button, the features that I want it to do and some marketing features that I like. And then, I paste that code on my websites or blogs, and people have the ability, when they visit my websites, to click a button and stream the audio on demand.

Audio buttons on your website are mostly talking about archived on demand, recorded audio. There are ways to do live streaming, places like www.Live365.com, www.StreamCast.com, www.VitalCast.com. There are places that can make that happen for you. But as an Internet market and for the Internet audio that I do, I only do archived audio, because when it gets into live streaming, I'm going to skip over the audio and go to video. And I'll be talking about that in my next book, which is The Book on Internet Video.

So, that's how you put an audio button on your web page.

4-1-2013 update, these days because of HTML 5 and mobile compatibility, I am using Wordpress with FV Flowplayer, JW HTML 5 player plugin to stream audio and video.

S3 Media still works on computers, but not on tablets or phones. More to come.

http://wordpress.org

CHAPTER 9: What is Podcasting and Why Should I Care?

To define podcasting let me tell you a little bit of the history. It's the first time I had discovered about it back in the early days. All a podcasting is, is an MP3 audio file, really of any resolution, of any settings, preferably at the web resolution settings that I told you in the previous chapters; 44.1, 16 bit stereo or mono, stream rate of probably around 64 kilobits to 128 kilobits. Those are the settings for a podcast, but it's just an MP3 file.

There are some other things in the MP3 file. There are some settings like the ID3 tags. Sound Forge, any software will allow you to go into the help menu and learn how to set it. But it's just data that gets stored with the file about it; what type of music it is, who the artist is, the copyright date. It's text information that's imbedded in the audio file.

When you do a podcast you definitely want to put that information, because what most people are doing is they're listening to that audio on a mobile device like an iPod.

A gentleman named Adam Curry was one of the first people to podcast. He thought that was a great name, because it was pushing MP3 files automated to an iPod. What he discovered when blogging technology came along is that there is a language of the blog called the RSS, Real Simple Syndication. He discovered that you could hook to the RSS syndication feed

an audio file, or really any kind of computer file. You can drag that computer file along with the RSS feed.

Basically, it's not really pulling that file with the feed. It's just a pointer to where it is, that when somebody pulls that data into their web browser, or into what's called a podcast aggregator. It was a type of software that we were using back then. The software automatically knew how to find the download of that MP3 file and would automatically update your mobile device every time you hooked it up.

Basically, you as a broadcaster or a podcaster (quite honestly, that's what they were calling it), is when you created new content, the aggregator software would take the RSS feed, know there was new MP3 content in it, bring it down to your computer, and then synchronize it with your iPod. I believe one of the first was called Juice. If you search Google for Juice Podcast Aggregator, you can find the download. It's a free piece of software.

Adam Curry, who is of The Daily Source Code and you can find him at www.AdamCurry.com, was one of the first people to make a commitment to podcast MP3 files daily to an audience worldwide. He noticed that you could imbed this MP3 file in a blog which had the RSS feed. The RSS feed would go into this aggregator, if somebody set it to receive it, and it would bring the audio to their mobile device. Since it was going to iPods, instead of calling it broadcasting he called it podcasting. It just stuck and it grew in popularity.

There's a website called www.PodcastAlley.com, where you can see how many people are getting creative podcasting their shows, their comments, their talk radio. There are just thousands and thousands of people all over the world building

communities and building relationships with people using the podcasting technology.

What is a podcast? It's Internet radio. It's time shifted Internet radio. That's all it is. It's an MP3 file imbedded in a blog. And when you imbed an MP3 file in a blog and you use the right software, then people can subscribe to it, and they can get your content on their mobile devices, or they can listen to it on their computers, if they look up your website or your blog pages.

You need to learn about WordPress. You can learn more about WordPress at www.WordPress.org. You can start podcasting with a WordPress plugin called PodPress, which is found at www.MightySeek.com/podpress. And if you do all those things, you can just get a microphone, start talking and creating content, save it as an MP3 file, and put it up on your website as a stored file, or put it up on the Amazon S3 storage network.

There are so many systems out there that enable you to start podcasting. There's a website called www.BlogTalkRadio.com that lets you actually podcast by calling in over the phone, and it stores it.

There are different websites that make it very, very easy. But the easiest way to do it is to record an MP3 file, paste a line of code in WordPress, and then you're podcasting.

One of the things that Adam Curry spent a few years negotiating, and since he was pretty much a big fan of Apple and iTunes and iPods, he was able to convince Apple and Steve Jobs to make iTunes a podcasting aggregator, because it helped him sell more iPods, and then later on iPhones, because an iPhone is nothing more than an iPod with a telephone in it and a whole lot more.

But iTunes will let you synchronize your blog RSS feed, bringing your MP3 file from your blog and synchronizing it to people's iPhones and iPods and Video iPods, and the like.

So, iTunes is now a podcast aggregator, and anybody in the world can submit their feed to iTunes. And in that way, if they build an audience, people can tune in to their audio and have it on their mobile devices and listen to it time shifted.

As a business owner, as a marketer, do whatever you can to build a community. You build a community of people on the Internet who want to hear your content, see your content, and know more about it.

I have a good friend named Paul Colligan who wrote The Podcast Bible, and he has a website called www.premiumpodcast.com. These are all great resources to show you the power of the combination of MP3 files with RSS feeds of blogs.

Everybody knows that social marketing, social networking is a great way to build community, do what's called build authority and build trust with people. And doing a podcast is a way for people to know about you, learn more about you, hear you, and build a relationship with you unbeknownst to you. And then ultimately, that can turn into business.

One of the things you can do in podcasts is, since it's your radio station, since it's your content, you can do what I call conversation marketing, which is marketing your information to people who don't know you. They build a trust with you, and then you're able to recommend and suggest products and services that can make you money.

Don't dismiss what can be done with podcasting. Go to these resources and learn more about it. But it all stems from owning a microphone and creating some MP3 Internet audio and putting it up on the web so people can tune into it, download it, and have it on their mobile devices, or listen to it from your websites. Start podcasting soon.

CHAPTER 10: On-Demand Duplication

CDs and DVDs, but mostly audio CDs, since we're talking about audio in this book, is not dead. But one of the things you don't want to do is create inventory of a product that you don't sell, or have to spend a whole lot of money up front creating a physical product of an audio CD; something that plays in people's cars, something that you can ship to them. You don't want to have a garage or a warehouse full of inventory that you don't sell. That was the only way you could do it when I got started.

It started out with cassette books and you had to duplicate cassettes. And before that it was records, discs, 45s and 78s. When CDs came around, the first time I duplicated CDs, I had to buy a minimum of 1,000. And 1,000 CDs is a lot of boxes. In fact, we had a 14-CD library that we had to buy 14,000 CDs. You ought to see 14,000 CDs come in boxes into your small warehouse. It takes up a lot of room. Even though you don't think it's a lot, it is a lot.

What has happened in the last few years is the ability to design and create audio CDs and ultimately DVDs, which is something you don't want to overlook, by uploading them to websites that do on-demand duplication, meaning you don't make one until you sell one.

Now, this is opening up a lot of doors for people who know how to create Internet audio and create audio products and information products.

The website that you need to take a look at and, in fact, join it for free is called www.Kunaki.com. Very simply, Kunaki allows you to create an account there. In fact, this audio CD will be on Kunaki. When you've created an audio CD, all you have to do is record your audio and burn it to a master CD with any software. Sound Forge and Audio Studio easily make audio CDs with tracks. Then you design your artwork or hire somebody to design your artwork. In fact, they've got a wizard, that if you want to do simple artwork, you can actually do it yourself in a matter of minutes.

Stick your burnt CD disc in your CD drive, hit one button, and it sends that data up to their server and creates HTML code that you can paste on your website. You can order inventory as needed, or somebody in the world who finds your website or your blog can click on a link and order your CD product, and it's shipped right to their house.

It looks like something you would purchase at any retailer, but it doesn't exist until there's a customer; an on-demand CD duplication. And most importantly, to get the video, you've got to master audio. But what's right after that is on-demand DVD. It's the same process.

One of the things that I highly recommend when you make info products of audio CDs is don't put them in what's called jewel cases. A jewel case is that hard, clear plastic case that you see music CDs in at the music sales places, which unfortunately the music business is really succumbing to the download business. People aren't buying their music that way, but people will buy information on CDs. They'll buy home-study courses,

because they want to be able to listen to that kind of information in the car, and that type of information is well worth the money.

But you don't want to put it in what's called a jewel case. Put your information products, even audio or DVDs or video products in DVD cases. In fact, Kunaki will let you create an audio CD, yet create the graphics, the covers for a plastic case.

The reason we use DVD cases even for audio CDs is, one, it looks like information. It looks more valuable. It looks more like a book and, therefore, it sets on the bookshelf. It doesn't get put into the audio CD case. That's one of the reasons that we all, as information marketers, make DVD cases instead of jewel cases with our information products.

So, make your content, learn the steps at Kunaki, get a free account there, in fact, as soon as you can. Go through the simple little steps of filling in the blank, designing your artwork; or you can go to www.KunakiTemplates.com and hire them or buy templates of beautiful designed covers and inserts.

There are three graphics that come with Kunaki. There's what's called the outside cover, the insert for the DVD case, and what you print on the disc itself. That's three things that you have to design. But you can go practice tonight for free, if you download their software, and pretend you're making a CD, because the last step is to put your master burnt CD in the CD drive and hit Upload.

Once you do that, you're on their system and you're ready to sell and duplicate your product without having a lot of inventory in the garage, like I've done in the past. You don't want inventory anymore with on-demand.

There's another website that does on-demand duplication that you can't ignore, because one of the things that it does is audio CDs. It does DVDs. It also does books. In fact, the book that you're reading right now was done through www.CreateSpace.com. That's owned by the folks at Amazon. Amazon has created an on-demand storage system that works pretty much identical to Kunaki, but it has some limitations. It's a little more money, but it guarantees that you get in Amazon.

If you do your audio CDs and DVDs at Kunaki, you have to buy inventory from them, and then you have to ship it to Amazon to sell on Amazon. In fact, they have the instructions in www.Kunaki.com on how to do that. But why not replicate your content at both places? It's free and they do on-demand duplication. You get to set the price, they have prices for the duplication when an order comes through, and they send you the difference.

There's never been a greater time in the world to create physical CDs, DVDs, and information products that get shipped to people, but using it with Internet audio. You don't want to have inventory anymore when on-demand duplication now exists and is so easy to do.

CHAPTER 11: Selling Digital Downloads

I can tell you in two words how I sell digital downloads. There are lots of ways to sell digital downloads on the Internet. There are shopping carts that'll do it. There are systems out there, like www.CDBaby.com, that allow you to sell downloads and physical products as musicians. They're mostly geared towards music creators, composers and bands. But as information marketers, here are the two words: Membership Sites.

Membership Sites, that's how you can sell digital downloads to the world, whether it's audio or video or streaming audio or video. In other words, you make it to where people can get a copy of it from the membership site, or you make it to where they have to listen to it while they're logged into their membership. And you charge them monthly, yearly, whatever you choose, access to your audio and video information that you've created with your microphone.

That's what I do. I sell a lot of MP3 files to the world using my membership site. In fact, I sell music that I compose at www.TwoBuckThemes.com.

Membership sites protect your content, allow people to pay for it. And then if they stop paying, they don't get anymore content, or they're restricted access to the content. Because you remember, an audio file and a video file, but it's most importantly Internet audio, is digital content, and you can protect and sell any kind of digital content you want using membership site software.

The membership site software I use is www.InstallAMember.com. At InstallAMember it is a software that is installed on your domain name and allows you to

configure protecting content that you put on your website and sell it.

It may be a little more complicated for the novice to create a membership site, but it is possible. Or you can go to a website like www.RentACoder.com and you can hire somebody to help set this up for you, but www.InstallAMember.com.

There's another membership software that I'm recommending called www.WishlistMember.com. It uses a blogging software called WordPress to manage your content, yet it protects your links and your access to all your files of audio or video, whatever you're doing.

Building membership sites is the way an individual entrepreneurial info marketing producer can sell downloads, sell access to audio and video content, and can be compensated on a continuity basis. In other words, monthly billings automated, so that you're making money from your audience, from your customer, on a regular basis, like residual income from the audio and video that you create, whether people are downloading it, or viewing it online, or listening to it streaming.

So, do membership sites. It's a great way to make money from the digital content that you can create with Internet audio.

CHAPTER 12: 20 Things You Can Do with a Microphone that Can Make You Money

We've touched on some of these things previously in the book, things that I've done and things that have been profitable for me personally. I haven't done all 20, but I plan on doing all 20. Most of these I've done, and I'll tell you whether I've done them or not here as I list them out.

#1. Making an Audio CD and Selling It through Kunaki

That's something I've done. It's very easy to do. In fact, it's what I'm doing right now talking into my computer. I've built my chunks of audio and saved them as tracks, burnt an audio CD, uploaded it to Kunaki, created the graphics for what's printed on the CD itself, what's printed on the inside and outside of the DVD case, and making it available for sale on www.amazon.com and for my own website.

This CD is available for sale through Kunaki at www.TheBookOnInternetAudio.com, so it's a living example of what we're talking about.

#2. Making a Downloadable MP3

I do this all the time in my membership site. You can also do downloadable MP3s in most shopping carts. I use www.PowerSystemCart.com, which would allow you to upload an MP3 file that you sold one at a time. I've sold MP3 files for years using www.ClickBank.com. ClickBank allows you to sell anything digital, and downloadable MP3s is a great way to sell downloadable content.

#3. Making a Web Audio Button

We talked about this in one of the previous chapters, making web audio buttons to market, to give away audio, to put inside of a membership site.

#4. Make a Podcast

When you imbed that MP3 file in a blog it becomes a podcast.

#5. Asking an Expert Questions

Making content by yourself can feel lonely. I'm here by myself and I've got to think about what I'm talking about, but it's real easy to ask questions of an expert. One of the easiest ways to create content fast is ask questions. Get your audience to list questions, and then go find an expert and interview them, and you can very quickly create audio content that becomes very valuable for you.

#6. Creating Google Audio Ads

Did you know you can buy radio station ads through Google? I've done it, I know it works. I've created a 30-second or a 60-second ad. I believe all they do in Google Audio Ads is 30-second ads.

Most radio stations will run 60 seconds, but Google Ads restricts you to 30-seconds. I wrote some sales copy; about 70 words for 30 seconds is about all you can do. That's really moving pretty fast, 60 to 70 words. Write great copy and play some music under that copy, upload it to Google, and they will place it on radio stations all over the United States.

If you have a Google AdWords account where you're buying advertising on websites and Google, you can also look in there. There's a tab called Google Audio Ads. You can take a

microphone and create radio ads for others or for yourself to advertise on radio.

#7. Create Audio Content to be Transcribed into an Ebook, Printed Book, or Articles

That's exactly what I've done here. I've taken my microphone, I took my recording software, and I have created my first book. And I did it, quite honestly, in less than three hours. This book was created in less than three hours with my microphone.

#8. Doing Audio as a Service

You can create audio as a service for others, because they won't learn to do it themselves, or don't know how to do it, or are intimidated by it. Therefore, you can create audio CDs for others.

You can do it as a service for commercials for websites. I've got clients and friends that are voiceover talents that do narration, books on tape. The list goes on and on, and they get paid by the hour or by the project, because they know how to record an MP3 file. They make money doing it as a service.

In fact, I actually have a video of my good friend, Stephen Pierce, talking about how he did this service of helping people do their audio book. And he charges them $20,000 to help them do their audio book, something you could do yourself with a very inexpensive microphone and a simple piece of software like Audio Studio.

So, kudos to Stephen that people are so intimidated by this process and he's not, that part of his package is to help people get their audio book and their audio CD together.

#9. Audio Sold from a Membership Site

We covered this before in selling downloads, but audio that is sold from a membership site.

#10. Doing One-on-One Presentations

If somebody calls you up and says, "I need to hear (see or understand) something more clearly, do you have a brochure? Can you mail me something in the mail?" you could say, "What if I put together a presentation, PowerPoint slides with audio?" that's possible with a microphone.

There's a piece of software called CamStudio from http://CamStudio.org. It's free, and with a microphone you could capture PowerPoint slides, websites, or whatever. It's called screen capture video with your microphone. You could do a one-on-one presentation to help you get the sale, put it up on the Internet, send a link to it, and people could watch it on demand. It could make the difference of you getting the project or not.

#11. Doing Voiceover Audio for Videos

I make television commercials for my websites, and I use my microphone all the time to make television commercials that help convert strangers into customers at my websites. When I'm not on camera talking to the camera, that's called voiceover audio.

It's showing other images, showing pictures, showing scenes, showing products, showing outdoors, showing the services; whatever it is I'm trying to show. But you don't see anybody talking on the image. That's called a voiceover, and a

microphone like the AT2020 is great for voiceover audio for video.

#12. Screen Capture Video

We mentioned earlier, for the one-on-one presentations, doing screen capture videos. All videos on the Internet don't have to be with you in front of a camera or a webcam. It can be you doing a PowerPoint presentation and talking to someone and demonstrating, and showing them slides, still images, websites, and talking about it doing what's called screen capture video.

The free software is called CamStudio, but the software that most everybody I know uses that makes screen capture videos is called Camtasia. People that have Macintosh computers use ScreenFlow. I'm a PC guy, so I use Camtasia.

#13. Voiceover Audio and Videos

I make website sales videos whenever I send somebody to a website. In fact, if you go to www.TheBookOnInternetAudio.com, there'll be a video of me holding my book and telling you why you want to get the book. I'm using that book as a lead generator to build relationships with people, so that they know what my expertise is and why they hopefully someday will be a customer. Website sales videos are how I made money with my microphone.

#14. Customer Support

When somebody asks you more than twice how to do something, you should have a support tutorial. I take my microphone and make customer support videos with my microphone doing screen capture video, and I'm able to support my customers without having to call them up, send

them printed materials, or be confused because they can't see something. I can demonstrate it with my videos.

My theory is if someone asks you more than twice, you should make a customer support tutorial video.

#15. Google Video Ads

Just like you can do audio ads, you can make television commercials in video editing software and use your microphone to do voiceovers. Even if you can't shoot great video, you can go to www.iStockphoto.com and download broadcast quality video clips and narrate them and assemble them into commercials with text.

There are all kinds of ways to be creative. And there are ways that you can make money by putting up video ads on cable TV through Google.

#16. Video Blog

One of my most popular things I do is my video blog. My video blog is basically me getting on a camera in front of my 2020 microphone and talking to people and explaining to them. In fact, there is a blog post by the time you see this book, called I Wrote The Book On Internet Audio. And I'm going to be talking about this process of how I made my book in less than three hours by blogging about it, showing the book, showing how I did it with screen capture video. And it was all done with my 2020 microphone.

#17. DVD Products with Kunaki

Just like you make audio CDs with Kunaki, if you shoot video with a camera or you create presentations with screen capture

video, you can make DVDs where you never get on camera. They're just demonstrations of software; how to do certain things on the Internet, or slideshows with bullet points of text and you putting the presentation together. So, DVD products can be uploaded and built with Kunaki, once you know how to do what's called authoring a DVD.

#18. PowerPoint with Narration

It's kind of an overlap, but I've made a lot of money by making PowerPoints with narration, and then putting that up on the Internet as Internet video, and putting it in membership sites. Everything is cross-related here, but #18 is PowerPoint with narration.

#19. Webinars

This is huge, folks. I don't get on the telephone to broadcast a webinar. I use www.GoToMeetingAccount.com and I host webinars with joint venture partners. We get an audience together to watch our slides, watch our demonstrations. And we're not on the phone. We're talking on microphones.

The www.GoToMeetingAccount.com has a webinar feature that is only $99 a month at the time of this printing. It enables you to host as many webinars as you like with up to 1,000 people, and you don't even get on the phone. Your audio goes down the Internet from your microphone to all the people attending your webinar. You can also record those webinars and turn them into DVDs and put them up on Kunaki. I've done it all and I know it works.

#20. Video Ebooks

I haven't done a video ebook, but I plan on doing a video ebook. In fact, I may turn this book into a video ebook, where I can start every chapter with a video.

What happened with Adobe Acrobat 9, the people that make the PDF files, is you have the ability to embed a video anywhere in that PDF file. That means that every chapter, or somewhere in that where people are watching and reading that book on their computer as a PDF file, you can have video play on the page.

This is going to open up a lot of doors for training, and the list goes on and on. I think #20 is the future, and you can rest assured I'm going to make a video ebook. I'm going to figure out how to make it happen.

I know all it really takes is making the video and having the Acrobat software that allows you to embed the video on the PDF file. Right now, we're waiting for maybe some other solutions to do that. We might even create a solution. But as of today, video ebooks is the future.

If you want to know more about video ebooks, you can search www.MarcLiron.com, and he has a blog post about the future of video ebooks.

Those are 20 things you can do with a pro microphone like the Audio Technica 2020, available at www.HowToMakeAnAudioCD.com and make money with it.

CHAPTER 13: How Do I Get Started and Some Resources

I hope after reading all of this or listening to all of this you know the power of creating Internet audio and really just audio files, the MP3 format.

There are so many ways to capture what's in your heart and soul and mind, and when you share this information through Internet audio, you have the ability to help people and make a difference. That's my true, sincere wish is that I hope that what learning about Internet audio and all the techniques and strategies I use help you see something that you're not seeing and take action and do it.

It's not the only way to do Internet audio. It's the way I do it. And I know it works. I'm not saying that the other ways are wrong. I'm not saying the other ways are worse or better. They're all great. I said early on, my computer doesn't make a worse or better MP3 file than your computer or your software. It's more about taking the action to do something.

This audio CD and this book took so little time. I'm not a writer, but I feel like I'm a good teacher. I feel like that I can help people learn how to use their computers and how to use a microphone to create products and information that will help change their lives. So, that's why I'm doing this.

I want to be known as the guy who wrote The Book on Internet Audio, even though I'm not an author, I'm not a skilled writer. I did very poorly in English, but I love talking about what audio and microphones and music and the Internet can do for your business and do for you as a person.

I hope you've enjoyed what you've learned here. I hope that you will take some of these websites and strategies and learn

what to do. I'm going to have a list of resources that you should take a look at when you get a chance to get online and see what's offered at these websites. Some of these are my website. Some of these are some affiliate links to things that, if you go there, it doesn't cost you any extra money. This is a disclaimer, but I make money when I refer people to these. And then some of them I have nothing to do with, because you need to know about them.

Here is a list of websites that you need to take a look at:

- www.InternetAudioGuy.com
- www.InternetVideoGuy.com
- www.TwoBuckThemes.com
- www.FromTheDeskofDomains.com
- www.FromTheDeskOfMikeStewart.com
- www.InternetVideoUniversity.com
- www.InternetVideoWorkshop.com
- http://TabletVideoTraining.com

  To save $25, enter coupon code "actiontakers

Any questions email me mike@internetaudioguy
or call us at 770-888-2276

To your success, Mike