



## MARKETING TO TELEVISION AND FILM: KARL STEUDEL SHARES HIS EXPERIENCE WITH PUMP AUDIO

By Martha Rogers

BSW member Karl Steudel has recently found some success in marketing his songs to film and television. He also has learned some things in the process. In 2003, Karl signed a contract with Pump Audio, a licensing and distribution agency with both the television and film industry. Thanks to their effective promotion, his music has played on several venues, including the Oprah Winfrey show when she interviewed Lance Armstrong (they used an upbeat Latin tune by Karl called 'It'll All Work Out'); a show on the Food Network called 'What's Hot and What's Cool,' and a show called 'Big Texas' on the History Channel. Good work, Karl!

When an artist submits songs to Pump Audio, the agency rates the songs into one of three categories: a) rejected, b) catalog (which means Pump Audio likes it and keeps it on file), c) the "pump box". The "pump-box" features their best music, and puts it on a hard drive for distribution to clients who are music users, ie., film and television markets. Karl reports that some people have done very well through Pump Audio, with their music used as theme songs for shows. Pump audio really would like music that is recorded well.

The financial compensation for musicians using this process can vary widely. It also requires some steady monitoring by the musician to ensure that the pay comes through, including the performing royalties due them by either BMI, ASCAP or SESAC. The money can fluctuate according to factors such as how much exposure comes from the show using the song. For example, BMI sent Karl a check for the Oprah Winfrey show which had 240 broadcasts. He was paid for each broadcast, and BMI picked up on the use of his song because it had so much air time. However their screening processes did not yet pick up on

the use of his music for the other two shows, so he does not know whether they will pay him those royalties. To pursue a potential payment due, he found he needed to request a cue sheet from Pump Audio (this states what show had what song for what length of time), and then forward that information to BMI as proof that they should pay him the royalty. Meanwhile Pump Audio has yet to sent him a check for the Oprah Winfrey show even though they have paid him for the other two shows. He called, and a check should be on the way, but it is important to be diligent.

When Karl first signed with Pump Audio, they were a start-up company. His contract allowed him to retain 100% of all royalties for the songs he submitted at that time. Since then they have changed their policy. With new contracts, Pump Audio wants 25% of royalties earned through their placements. Karl explains that they then take on the role of administrators. The benefit to artists, they claim, is that Pump Audio can help ensure that musicians get paid the royalties due when their songs are used. The loss to the musician is 25% of their performance royalties. In music publishing contract lingo the publishers get 100% and the writers get 100% of the royalties. That makes a total of 200% which is the way the industry describes the agreement. In real dollars of course, 200% means 100%, and the portions thereof. Thus when Pump Audio says they want 25% of the royalties they are in reality taking half of the publisher's share. At this time, according to Karl, with a glut in the market of musicians, Pump Audio has been able to leverage to out a share of the royalties for themselves. Any contracts with new musician at this time will be subject to this new 25% royalty fee.

Karl raised a question to Pump Audio, asking, "Why should I pay Pump Audio for royalties when I can track my own royalties? All I need is the cue sheet." In fact, he asked Pump Audio for a copy of the cue sheet, and the artist relations personnel said she would get it for him, but later she amended her promise,

saying, "if we can find them." Karl's observation is that the process of monitoring and documenting the use of his music through Pump Audio was not yet clear. At the same time Karl reports that Pump Audio is doing a very good job of making their new contracts useful for them and the artist to track any future royalties. They ask for the names of performers on people's recordings. They follow up on digital performance royalties for all performers, which is to their credit.

As a final observation, Karl notes that generally the fame of an artist may prove to be a leveraging point when negotiating licensing fees as well as royalty points. In other words, a well known artist may have leverage to negotiate both a larger licensing fee, and be more likely to retain their publishing royalties, at Pump audio specifically, they may offer a blanket license to a user for a group of songs, and those funds are divided up for the copyright holders based on if there songs was actually used and how much. For more info on Pump Audio go to [www.Pumpaudio.com](http://www.Pumpaudio.com).

If you would like to hear some of Karl's music go to [www.Karlmusic.com](http://www.Karlmusic.com).

### \* COMING TO BOSTON\* DECEMBER 11

#### BREAKING INTO THE BUSINESS: GETTING YOUR MUSIC INTO FILM & TV PROJECTS IN TODAY'S COMPETITIVE MARKETPLACE

Instructor: *Composer and Film Music  
Network founder MARK NORTHAM*

**SUNDAY, DECEMBER 11, 2005 •**  
9:00am - 5:00pm • The Hilton Boston  
Back Bay • 40 Dalton Street • Boston •  
**Course Fee: \$149; includes all materials.**

To Register:

[www.abcsignup.com/reg/event\\_page.asp?s1=46&s2=5317&aid=FMMG](http://www.abcsignup.com/reg/event_page.asp?s1=46&s2=5317&aid=FMMG)

### Mark Your Calendar

**Upcoming BSW Meetings: December 13<sup>th</sup> 2005 and January 10<sup>th</sup> 2006**

(Meeting details and directions are on page four)

# Creating A Standout Chorus

## By Danny Arena

One of the most common musical traps songwriters fall into is having a chorus that sounds too much like the verse. Remember that the whole point of having different sections in your song is to have variety. As a general rule of thumb, different musical sections such as verses, lifts, choruses and bridges should contrast each other. This makes each section unique, which keeps the song musically interesting. This is especially important in the chorus section, which really needs to stand out from the rest of the song.

So how we can apply this idea of creating contrast to the music? Since music has three fundamental components (melody, harmony, and rhythm), we have three ways of creating a contrast between different musical sections. Let's explore each of these methods of contrast a little more carefully.

**Melodic Contrast** - To create an effective melodic contrast, make sure that the chorus is higher than the verse. The easiest test of this is to try and draw a line representing the melody in your song. If you have a hill or peak in the chorus compared to the verse, then you've probably done your job. On the other hand, if you end up with a fairly straight line, you have what I call a "flatline" melody (it means exactly what the term implies - the song has been pronounced melodically dead). Often this happens if a writer begins the verse in their highest singing register. When they get to the chorus, there's nowhere higher they can sing, so it stays in the same range. The end result is a melody that doesn't move enough. The simplest way to avoid this trap is to write the verse in a comfortable, but low melodic range. This gives you plenty of room to move upward in the chorus. If you write the chorus first, try to keep it in your upper singing register. This will give you room to make the verse melody lower while still creating an effective contrast. Naturally, you have to keep an eye on the overall range to make sure it's not beyond a typical singer's range (usually an octave plus three or four notes).

**Harmonic Contrast** - A second way to make different musical sections contrast is harmonically. The chords used in a song supply the musical foundation for the melody as well as establishing the emotional feel of the song. If both the verse and chorus use the same chord progression, there's a good chance those sections will sound too similar. The same goes for the bridge or lift section. Try to consciously choose a different chord progression for each different musical section. The easiest way to achieve this is to start each section on a different chord. If the verse starts on a G chord then begin the chorus on a different chord like C, and your bridge on an Am chord. For example, the verse to the Grammy award winning song, "Wind Beneath My Wings" (Henley/Silbar) starts on a G chord while the chorus begins on an Em chord. This doesn't mean you can't start both your verse and chorus on the same chord, but if you do, be sure to include some other method of contrast.

**Rhythmic Contrast** - A third way to create an effective contrast between sections is by changing the rhythm of the melody between the verse and chorus. The best example I can think of is the perennial Howard/Arlen song, "Somewhere Over The Rainbow" (which contains a bridge or "B" section rather than a chorus). Try to imagine the rhythm of the verse melody in your head. Hear those big long half notes on words like "way" and "up"? For the most part, the verse rhythm is composed of half notes. Now try to hear the bridge section of the song ("someday I'll wish"). Can

you tell the difference? The bridge section is comprised mainly of the quicker rhythm of eighth notes, which creates an effective contrast to the half notes in the verse. It's also interesting to note that both the verse and the bridge begin on the same chord and are in the same melodic range. The rhythmic change supplies the only musical contrast between the verse and bridge sections and it's enough to keep us tuned in to the song. If you're solely a lyricist, rhythmic contrast is a great thing that you can build into your lyrics by simply paying particular attention to the rhythm of the words in each section. So when you're looking for a way to create a distinctive chorus, remember that you have several options.

Hope to see you on the charts.

(Luke MacNeil provided this online article from the following web site:  
[www.songu.com/Library/wings/arena/start.asp?ID=1072](http://www.songu.com/Library/wings/arena/start.asp?ID=1072))

## RESOURCES FOR SONGWRITING

'We Are Listening' and 'Artists First' have joined forces for The 2005 Singer/Songwriter Awards.

Artists First is a powerful e-commerce application specifically designed for artists and managers seeking a genuine online income stream. Featuring accurate reporting of download sales, site traffic, fan registration figures and clear, monthly statements, Artists First is a superior alternative to traditional music sales and distribution.

Artists First's philosophy is very much in line with that of We Are Listening.

See **RESOURCES**, p. 4

## BSW Newsletter

**Editor:** Martha Rogers  
**Graphic Layout:** Don Gnecco  
**Feature Columnist:** Geoffrey Keith  
**Mailing:** Jeff Reilly & Joyce Josephson  
**Labels:** Stan Lyness

Contributions from members are welcome. Deadline for the next issue: On or before 15<sup>th</sup> of the preceding month. Send submissions via E-Mail to: Martha Rogers: [marthar@massed.net](mailto:marthar@massed.net) or phone Martha (978) 663-9123.

## BSW Executive Team

**Director Emeritus:** Elliott Jacobowitz  
(978) 749-8857 • [elliott\\_a\\_jacobowitz@bostonbbs.org](mailto:elliott_a_jacobowitz@bostonbbs.org)  
**Director & Membership Chair:** Geoffrey Keith  
(508) 460-8171 • [bswmembership@earthlink.net](mailto:bswmembership@earthlink.net)  
**Webmaster:** Larry Manning  
(617) 739-6876 • [ldmstudios@comcast.net](mailto:ldmstudios@comcast.net)  
**Newsletter Editor:** Martha Rogers  
(978) 663-9123 • [marthar@massed.net](mailto:marthar@massed.net)  
**Finance Committee Chair:** Brent Hall, Assisted by  
Mark Stepakoff (508) 655-2311 • [bch@eight.com](mailto:bch@eight.com)  
**Special Events Co-chairs:**  
Joe Carotenuto (978) 264-4692 •  
[jcaroten@mindspring.com](mailto:jcaroten@mindspring.com)  
Karl Steudel • [ksteudel@yahoo.com](mailto:ksteudel@yahoo.com)

**BSW Hotline:** (617) 499-6932 (For special events, membership, etc.)

## INCREASE YOUR ODDS OF GETTING SIGNED

This article was forwarded to BSW by Zane Kuchera

Most artists dream about getting signed to a recording agreement, yet few know anything about the record company personnel responsible for discovering new talent, what these people look for in an artist, and where and when they look to find it. You might just find that the first step to getting a record deal is to take a do it yourself approach to your career. A discussion on A&R can easily take up hundreds of pages, but here is a brief overview.

### Who Are A&R Reps?

A&R representatives (an acronym for Artists and Repertoire) are record company personnel whose job it is to discover new talent and help develop careers. The further A&R reps can climb up the corporate ladder and the bigger their salary, the more stressful their job, and also the more fearful they become of losing it. They have a great responsibility to make money for their companies and to justify their career positions. For this reason, A&R reps often follow trends, look for "sure things" or wait to see what A&R reps at other labels are pursuing. Contrary to popular belief, most A&R personnel do not have "signing power." Once an A&R representative finds a potential artist, they have the difficult task of getting the approval of their record company presidents-and getting approval is often the hardest part of the job! The average life-span of an A&R rep at a label is three years.

### What Does A&R Look For In New Talent?

A&R reps look for artists who have potential hit songs, a signature sound, a marketable image, long-term career potential (i.e., youthfulness and adaptability) and a great live show. A&R reps prefer business-minded bands that first help themselves. Artists who press and sell their own recordings, perform live, build a strong fan base, design their own websites, establish a strong web presence and have a very clear vision of their goals are

far more attractive to record company representatives than those who don't. Musicians who know everything from what sort of image they want to how they want their album cover artwork and videos to appear make an A&R reps job that much easier.

A&R reps also look for artists who have a great work ethic. Will the members of the band continue to work hard at creating their own opportunities once they get signed or will they rely entirely on their label to do everything? Will they have the endurance to tour relentlessly or will they burn out quickly? Do they have wives, kids, substantial bills, and other domestic responsibilities that may inhibit the pursuit of their goals? Simply put, record labels look for the path of least resistance to ensure that they'll make a profit from their investments.

### Where Does A&R Look For New Talent?

A&R representatives discover new bands through independent record labels, listening to college radio stations, searching the bins of mom-and-pop record stores, attending local club performances, reading reviews in local and national trade magazines, attending annual music conventions and conferences, surfing the Internet for MP3 music files, and keeping a watchful eye on Sound Scan reports (a service that reports album sales figures by tracking registered bar codes). They also rely on referrals made from established bands, record label scouts, friends and relatives of industry executives, reputable producers, managers, attorneys, and publishing companies.

### When Does A&R Sign New Talent?

Pin-pointing the exact time of year that A&R representatives are most likely to sign new talent is difficult, however one thing is certain: there's usually not many signings during the fourth quarter (October through December). During this period, most company's financial budgets for new projects have likely been accounted for or depleted. Additionally, being that it's the holiday season, most companies are focusing on pushing its major artists whose new albums are usually timed for release right before the holiday shopping season. Of course there are exceptions to the aforementioned; it's possible for a really hot band in the middle of a bidding war to get signed in the fourth quarter, but generally October through December is really not a good time for new bands.

### Final Thoughts

In general, A&R representatives don't like to be approached directly by fledgling artists. In fact, most record companies don't even accept unsolicited materials through the mail. Though there are exceptions to every rule, the reps philosophy is that when you're truly ready to get to a recording agreement, they'll find you! So be realistic about the music biz and your career goals, learn to be more proactive about your career, and just get out there be heard doing what you love best-PLAYING MUSIC!

---

*Bobby Borg is the author of "The Musician's Handbook: A Practical Guide To Understanding The Music Business," which is NOW available by Billboard Books; available on-line at Amazon.com or in a store near you! For more information: [www.bobbyborg.com](http://www.bobbyborg.com) Mail to: [bborg@earthlink.net](mailto:bborg@earthlink.net).*

