



The Guild of International  
Songwriters and Composers (GISC)

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# The Guild of International Songwriters & Composers

*The home of songwriting for songwriters and composers*

## **Song Assessment Service**



# INSTRUMENTAL ASSESSMENT

We always try to be constructive; we don't presume to know everything or be right 100% of the time. Opinions are, by their nature, subjective. The comments on your composition are designed to be honest and constructive in order to assist with your progression as a composer and are as follows:

<b>NAME</b>	Raymond Shaw Guild No 965701		<b>DATE</b>	24/05/2021	
<b>EMAIL ADDRESS</b>	Raymond Shaw [rayshawmusic@gmail.com]				
<b>SONG TITLE</b>	Tristesse				
IS THE TRACK COMMERCIAL?	Yes				
IS THE TRACK HIT MATERIAL?	No				
THE TRACK SUITABLE FOR:	Library Music - Audio Visual Applications - Radio & Television				
<b>SHOULD I SUBMIT THE SONG TO</b>					
Music Publishers	<b>Yes</b>	Record Companies	<b>No</b>	Artistes	<b>Yes</b>
				Producers	<b>Yes</b>
				Managers	<b>No</b>
				Radio Stations	<b>No</b>
DEMO QUALITY	Excellent				
MUSIC ABILITY QUALITY	Excellent				
PRODUCTION & ARRANGEMENT	Excellent				
SONG STRUCTURE	Very good				
EMAIL PRESENTATION	OK but no contact information in the email body				
mp3 P RESENTATION	Very poor - composer name missing from file name				
IS THE COMPOSITION WORTH WORKING WITH?	<b>Yes</b>				
SHOULD I HAVE THE TRACK RE-DEMOED AND PRODUCED FOR PROMOTION?	<b>No</b>				
ADDITIONAL COMMENTS: Unusual title however the intpretation being 'Sadness' is very descriptive for non French speakers, and immediately informs the listener (ideally a producer looking for a sad reflective piece of music for a film, advert or audio visual application) that the title has already informed them what the piece is about. The composition works extremely well making it ideal for library music publishers and for use in radio and television and audio visual productions. There are some good distinctive sections within the piece which would lend themselves for music beds ranging from shorts links and stings if you take the time to adapt the track into sections as well as featuring the overall track. See additional notes following especially about correctly naming your music if you want to target the library music market and creating an email signature					
<b>ADDITIONAL OPINIONS</b>					
>	C	This is an instrumental theme suitable for use as library production mood music for use by library music publishers in the TV radio, film, audio-visual and advertising industries worldwide. See below for contact list.			
	S	(A) The song has an Excellent   Good   Reasonable   Minor   commercial value for an artiste to pick up on and record and for publishing. If you do have artistes in mind to record this song and you wish to promote, then your promotions can be specifically targeted to those artistes and all associated with the artiste as well as to companies when seeking the deals you require.			
	S	(B) The song does not have a strong enough commercial value to attract attention from an artiste to record or for publishing where the writer is not a performing singer-songwriter.			
	S	(C) The song has an Excellent   Good   Reasonable   Minor   commercial value but needs developing production, arrangement and demo wise into the style of the artistes you wish to target and promote to – the development of the song into the artistes style may also help publishers decisions in respect to offering a publishing contract.			
	SS	(D) Publishing will only be offered on this song if you get a record deal to record, perform and exploit.			
	SS	(E) The song and performance (as a singer-songwriter) has an Excellent   Good   Reasonable   Minor   commercial value and may attract interest from your promotions when seeking recording, licensing and publishing deals.			
	SS	(F) The song and performance (as a singer-songwriter) has an Excellent   Good   Reasonable   Minor   no commercial value but is not strong enough to attract attention. Consider a self-release if gigging and Internet exposure.			
	SS	(G) The song and performance (as a singer-songwriter) whilst being an Excellent   Good   Reasonable   Minor   no commercial value sits within a minority / niche market style for sales and performance related income. Minimal royalty income may not justify interest or input by a record company for development or a record deal and a publisher may perceive that as any royalty income will be minimal it would not be worthwhile to pick up on the publishing. Consider a self-release if gigging and Internet exposure.			
	SS	(H) The song and performance (as a singer-songwriter) has an Excellent   Good   Reasonable   Minor   no commercial value but needs developing production, arrangement and demo wise into the style you wish to develop as an artiste with regard to your market direction when seeking a record / publishing deal.			
>		For a list of Library Music Publishers: <a href="http://www.songwriters-guild.co.uk/links.htm">www.songwriters-guild.co.uk/links.htm</a> (scroll down to Production Companies)			
		Consider with your promotions that you may be able to license your recordings to companies for release.			

### **What are the styles of instrumental composition a composer should submit to a library music publisher?**

Most publishers are receptive to auditioning all styles, basically, they wish to listen to anything composers have written that would be available to publish and to hear what the composer can produce and what talents they have. If the publisher likes what they hear and it brings something new and refreshing to the publishers catalogue, then they would contact the composer, firstly by letter/email, then there may be a telephone interview if they need to take things further. Many library music publishers work on various projects each year, which will be well defined and specific and, for the future, to continue to build their music library catalogues, to produce many library production music compact discs for a wide variety of uses which will be useful for many scenes, textures, situations and suitable for a broad spectrum and wide range of programming, production and broadcasting requirements. It is always best to contact the library publisher first to see if they are receptive to material and to discuss the styles they currently seek. Some publishers are in-house publishers who own the company, they are the composers themselves and don't take on any other composers' work. So, from the MCPS lists it is important to make contact to verify the position of accepting any submissions. Also don't forget that many countries have music library publishers, so you are not just restricted to promoting to those just in the UK.

### **What would be examples of productions and styles library publishers publish?**

Styles would be multi-generic— such as drama, sport, holiday, travel, leisure, romance, nostalgia, horror, corporate, news, current affairs, New Age, atmospheres, relaxation, sentimental, world music, ambient, suspense, tension, house, dance, jazz, sitcom, showbiz, kitsch, classical, etc, etc, etc—the list of uses of musical styles is endless. Looking at the Panama Music Library website at [www.panamamusic.co.uk](http://www.panamamusic.co.uk) will show the variation of styles Panama Music Library publishes and works with. Checking out the other library publishers' websites will also show indications of the multi-genre releases.

### **Benefits of Correctly Naming Your Music**

Another point is that publishers generally identify a suitable name to the piece of music, which helps the producers with regard to **word association for a mind impression to identify a track prior to listening**—it's no use having a piece of music called Sarah's Theme, which may be for instance a sentimental piece, when it would be better titled as New Love or Sweethearts or First Love etc, or a piece of music that has a Greek flavour being called My Holiday as opposed to Magical Greece or Greece Remembered. So, **titles are extremely important** and it is inevitable that publishers, if they publish any of your compositions, will change the title of a work to suit the production style if it is not suitably titled.

### **Any advice to composers on the submission and presentation of their compositions to library music publishers?**

Firstly, with library music publishers it is best to make contact by telephone and ask what styles of music they are currently auditioning and if they want any show reel different styles) submissions at all. Some library publishers are in-house publishers where the owner of the library is using the business for the exploitation of his/her own works, so would not wish to publish any other composers' works. So doing some basic research i.e. telephoning and making an enquiry, would be the way forward to save time and expense in sending to a music library where they may not be receptive to material anyway.

The advice would be as follows: (1) Demos should only be on CD, as they are easier to listen to and publishers can skip between tracks. The CD itself, also the case, should be clearly labelled with the composer's name, address, telephone number, email address, and the title(s) of the compositions. (2) Composers when submitting should consider duration of the track, they should not be too long in duration. Library music publishers prefer to sign themes with a maximum time for each piece of between 2'30" and 3'00". (3) The quality of recording is very important and should be to a digital broadcast standard. Where the composer supplies a master recording which is to broadcast standard then the composer would be required to assign not only the copyright of the work to the library publisher but also the phonographic rights, as the publisher requires both rights for exploitation. (4) A short, brief biography of past success, if any. (5) The instrumental work must be available for publishing through an assignment of rights agreement, as should any broadcast quality master recordings. (6) There should be no samples within any recordings that required the composer to have obtained a licence for the use of the samples.

### **MUSIC LIBRARY PUBLISHER LISTINGS**

If you go to the Guild's website at [www.songwriters-guild.co.uk](http://www.songwriters-guild.co.uk) enter the site then click on the **Songwriting Links tab** in the menu, scroll down the links page to UK Production Music Libraries Lists, click on that link and it will take you to a PRS For Music page that has all the UK production music library companies in an A to Z listing of approximately 200 music libraries and associated catalogues.

# General Promotional Advice

When promoting to artistes, publishers and record companies

1. Publishers, record labels, artistes etc. prefer to receive demos on CD and mp3s, so if you are currently still using cassettes please try and upgrade to CD or mp3s.
2. It is important that you **clearly label your promotional material** i.e. CD and lyric sheets, with your name, email address, telephone number and/or mobile, home address and the titles of your song(s) or instrumental themes. Always submit your CD in either a library case or cardboard mailer also **clearly labelled**. Keep your presentation as professional as possible.
3. Before submitting to a company, check on the type of music they deal with or specialise in. Obviously, it is not worth sending pop music to a jazz outlet or country music to a Hi-NRG dance label!
4. YouTube is now one of the best platforms to promote your songs and instrumental tracks to get world wide exposure. Song Videos are an excellent way for pure songwriters looking to attract interest from publishers, artists and artist management. Singer/songwriters and Bands can build a Fan Base using song videos and you can send links to your YouTube Video by email when promoting.
5. Submit a maximum of three songs in the first instance, with your very best song as the first track. Ensure that the song starts immediately – A&R personnel do not like to be kept waiting for the song to start. Make life easy for them, they are very busy and you are trying to make an impact! Also, never send CDs that contain any other music except that which you require to be auditioned. If the company is interested in your material you will be contacted and, possibly asked to submit further material.
6. Make it clear in your letter or email, exactly what you are seeking. If you just wish to be a writer, advise the company that you are looking for someone to 'cover' your songs by recording and performing and that you require a publishing deal (if writing to a publisher). If you are a writer/artiste then you may be seeking a recording contract and, obviously, the content of your CD will reflect your writing and performing ability. When seeking a record deal, always submit photographs and a biography in support of your CD, along with a list of dates and venues at which you are playing.
7. If you are trying to obtain a cover by an artiste it is well worth checking out artistes who record in the style in which you write. It is always advisable to do a certain amount of *detective work* by checking out the sleeve notes on CDs in record shops and research via the Internet. Much valuable information can be obtained in this way. Simply by sending your material to the correct company who are producing a similar style of music will increase your chances.
8. Always be patient and tenacious. Do not be deterred by rejection slips. **Those who give up will never succeed!**
9. Always enclose a stamped self-addressed (ssae) jiffy (padded) bag (or self-addressed jiffy bag and International Reply Coupons (IRCs) if resident overseas) with the correct postage for return. This way you stand a better chance of having your material returned. (You may prefer to not send a return envelope and advise that they should just contact you if they have an interest). You may receive a reply reasonably quickly, you may have to wait for months, you may never get an answer! As A&R departments and personnel are extremely busy with their projects, CDs can lie around for some time before getting a listening. It is always advisable to try and seek a personal appointment and have the A&R personnel listen to your song(s) while you are there in person. Don't be afraid to telephone any company you are interested in dealing with to get names of their A&R personnel and always try to speak to somebody in that department.
10. Alternately, if sending your songs via Email as mp3 attachments together with lyric sheets, the lyric sheets should have all of your contact information. Your mp3 song title(s) should also contain your name e.g. 'My Song Title' by Your Name. For a more professional look, you should always create an email signature with your name, contact number and a link to your website. This offers an additional opportunity to promote your songs.
11. Analyse your songs and always listen to advice from people who know. Was the intro too long? Was the song too egotistical? Was the song boring? Was the chorus 'hooky' enough? Was the production poor? etc. etc. Most rejection slips/letters never tell you why the song was rejected – but don't always think that the song was rejected because it isn't any good, this is not always the case.
12. Never apologise for the quality of the recording, music ability or vocal content. If you are in any doubt as to the quality, or, if you are ashamed of it – then you should not be sending it out for consideration.
13. Polite telephone calls to companies after about a month, to see if there is any interest in what you sent them is advised. However, always be polite and don't always expect to get your CDs back!
14. You may also wish to advise of your personal webpage, website, Myspace or Facebook site to audition your material online.
15. Following these guidelines will definitely help you to present your work in a professional manner putting you ahead of the crowd. Good Luck.

## Email Signatures

Your email signature is your Digital Business Card – get it right and you create a good professional impression when sending out any email whether this is personal or to music industry professionals who you want to review your songs. This email signature should be located immediately after your message

### **Your Name (bold)**

Composer (optional)

Mobile: 0000 123 456

Home: 0000 222 987

Email: [yourname@talktalk.net](mailto:yourname@talktalk.net)

Website: [www.yourwebsite.co.uk](http://www.yourwebsite.co.uk)

YouTube: <http://youtu.be/songvideo>

Your Facebook and/or Twitter link

*As you can see – this is an excellent way of telling the person you are writing to*

*1. Who you are – and*

*2. How they can get in contact with you*

*3. Where to go to read more about you*

*4. Where to go to listen to more of your*

*songs if you have a website or Facebook*

*page.*