COMPOSER P R E P A R A T I O N •
In the lead up to the speed meetings, please ensure you have the following up to date: CV, website, headshot and links to your music online.
• Ensure all online links to your music are on easily accessible platforms: Soundcloud, Bandcamp, Spotify, YouTube, Vimeo etc.
\* Directors, producers, music supervisors and editors often prefer listening to music streamed at first, they might request MP3/WAV later, so it is best to have these ready in case.
• If you have already worked on films or short film, it is best to have a short show reel between 1.5-3 minutes long to showcase projects you’ve worked on. Have the following information in the corner of each shot/project: film title, director, year.
\*\* Show reels are an efficient and effective method for directors or producers to see how your music fits together with film, showcasing your skills at matching mood, atmosphere and timing.
• If you are currently represented by artist management or music publisher, please have their contact details and/or business cards ready.
• Ensure all your compositions are registered with your local copyright/royalty collection agency. If you haven’t already registered, please do so ASAP!
\*\*\* STEF (IS) / STIM (SE) / TONO (NO) / KODA (DK) / TEOSTO (FI)
• It is recommended to have contact information for the speed meetings with your email, phone number and link to a website where one can listen to your music or see your show reel.
• If you have worked with directors on films or worked in collaboration as a composer, it is great to get references from the directors, producers or people you’ve worked with.
• Research beforehand the people who you are meeting. Have an idea of the types of films they work on, the types of music they have used in the past and the general aesthetic of their films. It is also good to know what they look like.
• Some points to consider when structuring your pitch.
Remember to keep your pitch short, succinct and to the point. Highlight what you have done, and any major productions. Leave enough time for discussion and feedback and establishing a personal connection. This makes it easier when you contact them afterwards, so you are not just sending a cold email.
• Know your style both musically and composition. What instrumentation are you most knowledgeable about and comfortable using: piano, synthesizer, symphony orchestra, chamber music, rock band, vocal, choral, electronic, sound libraries etc.
• What is your genre and style expertise: neo-classical, contemporary, soundscape/ambient, trailer, symphonic, post-rock, indie etc.
• What is your interest area and experience in film: major films, indie films, short films, trailer, television. Briefly mention future goals and aspirations, such as the direction you want to go in.
• What other skills do you have: conducting, orchestration, arrangement, choral, editing, transcription etc.
• What is special about your music? What makes it stand out? Is there a niche or something specific that fits with a particular directors style? How can your music help the director to realize his work?
• Have contact information ready for when the meeting is finished – website + contact + where to find music examples or show reel.