

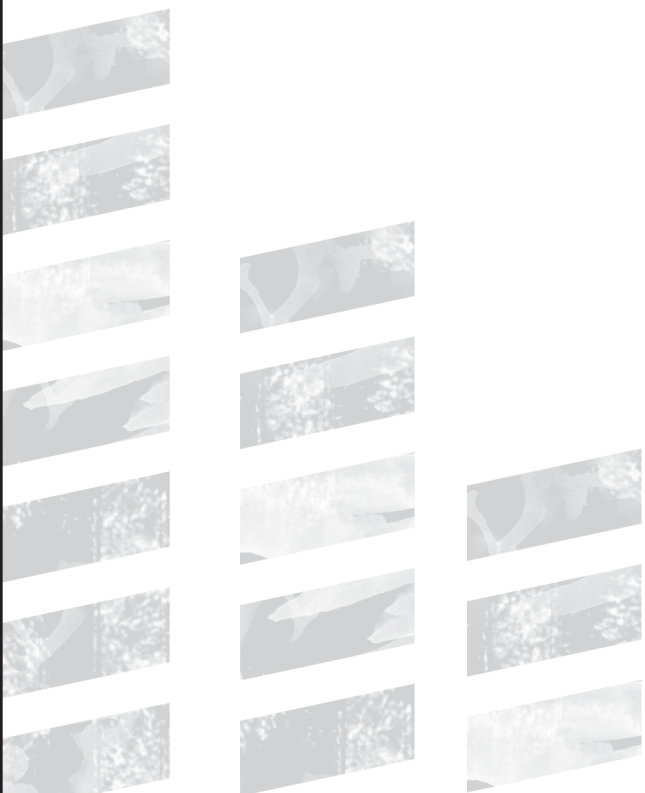
THE INDIE ARTIST'S GUIDE TO A SUCCESSFUL MUSIC CAREER

*Over 100 Steps, Tools & Resources to Build
a Full-Time Income in the Music Business*



MARK ZUBEK

2017 EDITION



The Indie Artist's Guide to a Successful Music Career

**Over 100 Steps, Tools & Resources to Build
a Full-Time Income in the Music Business**

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Introduction

Congratulations. The fact that you have downloaded this guide proves that you are serious about taking your career to the next level. The information inside this guide is meant to act as a compass for you on your journey to making a career in the most amazing, yet fiercely competitive industry in the world. That takes guts, and I commend you on your bravery.

It might seem overwhelming to take all of this on, but we've dedicated our lives to helping build the careers of independent artists, and I promise you that this information is critical to bridging the gap between being a local hobbyist and becoming a career singer/songwriter.

Before we get started, it's important that you understand how everything comes together. There are 5 pillars to success in this industry, and you need all of them to have a foundation and build a career:

- Marketable songs
- Hit-radio quality recordings
- A professional brand image
- A powerful live show
- Promotion

To clarify, I've listed these in order of importance. Notice how I started with marketable songs? You need to be obsessed with writing great songs that are memorable, and that evoke an emotional response as your number one priority. Everything else comes AFTER that.

NOTE: If you are reading this guide in hard copy format, you will not be able to access the links embedded throughout this eBook to many helpful resources.

Download the latest digital version for free at www.zeddrecords.com.



Find the Right Producer & Co-Writer

Even if you already have songs to start with, it's very possible that they need tweaking if you haven't already built a raving fan base. Or, it's possible that you still haven't written a full song that you are prepared to showcase to the world, so finding a co-writer with a proven track record will be a huge leg up. A major benefit of working with an experienced co-writer is that they become invested in your success, which means they are going to leverage their connections as much as possible with the songs you co-write together.

If you are going to co-write with your producer, they should be prepared to show you their proven track record with a catalog of songs that have earned their artists substantial INCOME through success on the radio, licensing through TV/film, grant funding, winning major songwriting contests and even publishing deals. If you are going to pay someone a large amount of money to produce and even co-write with you, they should be able to prove their worth from prior projects with artists at your same level.

A great producer/co-writer should be:

- ✓ Prepared to present several examples of commercial quality music that can compete with hit radio
- ✓ Prepared to present multiple positive client testimonials
- ✓ Well versed with the latest recording techniques
- ✓ An experienced songwriter with exceptional arrangement skills
- ✓ Proficient in several instruments
- ✓ Experienced with obtaining grant funding for artists they work with
- ✓ Experienced getting music licensed to TV shows, movies and commercials
- ✓ Most importantly...you should be impressed by their work!



Greig Nori, songwriter and producer for Hedley, Sum 41, Marianas Trench and Treble Charger, co-hosting a songwriting and production workshop with Mark in December 2013

25 Questions to Determine If Your Songs Are “Hit Quality”

MELODY

- 1. Is it easy to remember? Simple to sing?
- 2. Do melodies repeat in each section?
- 3. Are there higher notes that create some tension and lower notes that create release?
- 4. Does the melody evoke an emotional response?

LYRICS

- 5. Are they literal or abstract?
- 6. Does the song subject match the mood created by the music?
- 7. Is the subject worded in a unique way that grabs the listener’s attention?
- 8. Do the lyrics evoke an emotional response? (This is important)

RHYTHM

- 9. Is your song meant to be a hypnotic dance song or a head-bobbing rock song? The rhythm of the vocal delivery and backup rhythm would be different for each.
- 10. Can the listener feel the rhythm, not just hear it?
- 11. Do the chords create tension and release from section to section?



Sarah Sokal and Mark co-writing in the studio

HARMONY STRUCTURE

- 12. Do the chords match the subject matter? (ie. major chords = happy, hopeful or inspirational, vs. minor chords = dark, angry or sad)
- 13. Are the chords predictable, or do they keep the listener intrigued?
- 14. Is the hook line the title of the song?
- 15. Is the title repeated multiple times throughout the chorus?
- 16. Does the opening line demand your attention?
- 17. Are there strategically placed “punch lines” in the song?
- 18. Is the bridge the climax, or is it the most mellow section?
- 19. What is the main structure of the song? Verse/Chorus/Verse/Chorus/Bridge/
Chorus is the most common structure in pop music today, often with a Pre-Chorus before each Chorus. The next most popular structure is A-A-B-A-B-A.
- 20. Are there hooks and sub-hooks all over the instrumental?
- 21. Is there a good reason for every drum hit, guitar part, keyboard melody and every bass note, or is the instrumental unimaginative and simply filling up space?
- 22. Does the instrumental arrangement support the vocal and make the singer the star of the show?

RECORDING QUALITY

- 23. Is the sound quality just as slick as the successful songs you hear on current hit- radio?
- 24. Do the vocals “jump” out of the speakers and create a huge impact?
- 25. Is the listener engaged every single second? If you want to get played on commercial radio you’ll have to be especially cautious of any dead spots or “sleepy” moments that might make the listener change the station.



Be Prepared to Sell Records!

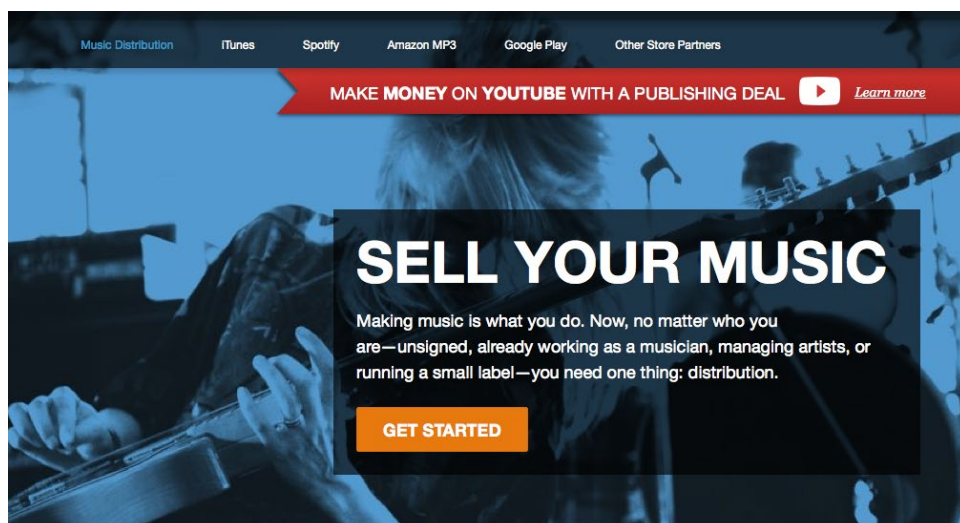
Register Your Music

There are a few organizations that you will want to register your music with in order to keep track of any royalties you are owed through sales, radio play and licensing to TV, movies and commercials.

- ☑ **SOCAN.** SOCAN is a not-for-profit organization that represents the Canadian performing rights of Canadian songwriters and publishers. If you write music, you want to be registered with SOCAN. [Join SOCAN now.](#) Note: If you reside in the US, you'll want to join one of the American organizations instead - ASCAP, BMI or SESAC.
- ☑ **Nielson BDS.** This is a service that virtually encodes your songs, so they can be more easily monitored for royalties owing to you from radio, television and internet airplay. [Learn how to get your songs into the Nielson BDS database now.](#)
- ☑ **Shazam—** 1 out of every 14 paid downloads came from the Shazam app in 2012. Music lovers continue to use Shazam to find the artists behind their new favorite songs. [Learn how to get your songs into Shazam's database.](#)

Get Your Music Into Major Digital Retailers

- ☑ Use Tunecore or AWAL to get your music on iTunes and other digital retailers
- ☑ Fill out ID3 tags for MP3's before uploading or sharing ANY digital files



Tunecore is a popular digital distribution service that gets your music on iTunes and other digital retailers."

Put Together a Killer Live Show

One thing is non-negotiable these days: you need an amazing live show. Whether you have a full-time band or “hired guns” for each show, you’ll need 45 minutes of original material, rehearsed and ready to go at a moment’s notice. You will lose the biggest opportunities in the business if you don’t do this.

Many singer/songwriters choose to go with “hired guns” to back them up for live shows. Here are the reasons:

Session musicians are reliable, professional, show up on time, and will learn your music quickly. Even though you’ll be paying them, it will be worth it – they will only need one or two rehearsals at the most to get you a tight sounding set, so you won’t need to worry about scheduling 4 different “hobbyist” musicians who all have day jobs, other commitments, and need to rehearse endlessly for your first show. After a million rehearsals, the end result STILL won’t be nearly as good as if you hired the pros.



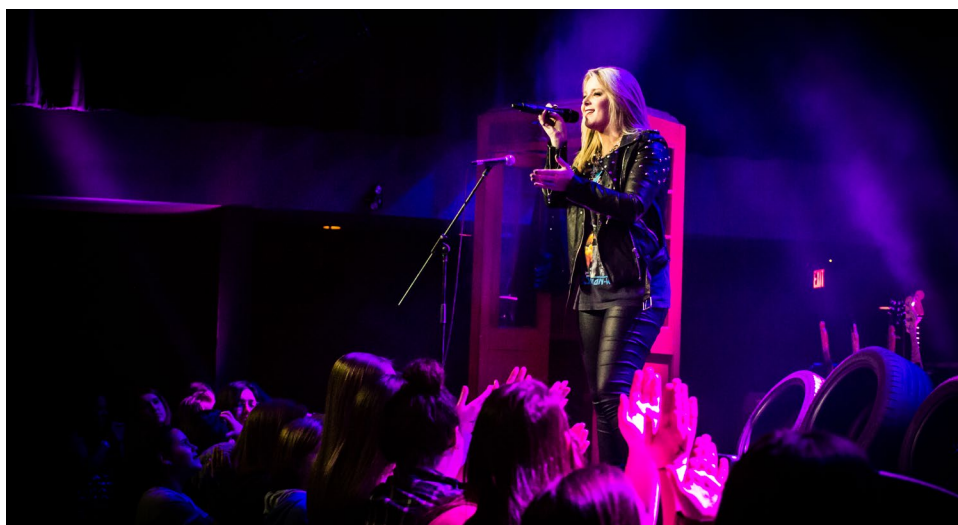
Remember, since you’ll be paying these pro musicians, **YOU’RE THE BOSS!** They are going to learn to play your music just like it sounds on your record – the record you’ve just invested your life into. A full-time band is usually a democracy, meaning every member will have input as to how **THEY** think **YOUR** songs should be performed. Unless everyone has the exact same vision, the “democratic” approach is virtually impossible to pull off without the show feeling like a mish-mash of watered down ideas. This is **YOUR** vision, not the bass player’s, who might work at a coffee shop and doesn’t make a living from music.

When hiring musicians to back you up, ask to see their bio, hear them perform on their instrument, watch videos of the shows they've played in the past, hold auditions...do your homework and check them out before bringing them on board. Replacing members is not only stressful, but also highly time consuming. It's worth it to get it right the first time, trust me!

One of my artists, Hilary Weaver, needed to put her first show together with a band to back her up once we finished her first 7-song EP. I helped her by calling several drummers, bassists, guitarists and keyboardists with impressive bios - all of whom I knew. We held auditions. Hilary's budget was \$50 for each musician for rehearsals and \$100 for gigs. So, her band of 4 musicians would cost her \$200 per rehearsal and \$400 per gig total.

We selected the best musicians of the bunch - they had credits performing around the world in stadiums with huge acts - Chantal Kreviazuk, Crash Test Dummies, Esthero, Feist, and many more. They rehearsed ONCE for the first gig, which was the CD release. Did Hilary earn \$600 at the door to cover the cost of her musicians? Not quite, she was a little short. BUT, the next performance opportunity to come up for her was on CITY TV's Breakfast Television, and the NEXT one after that was an entire 7-minute segment on Entertainment Tonight with live band footage, interviews - the whole nine yards.

Because Hilary used well-known, professional session musicians to back her up, when the opportunity came up to be on these high-profile TV shows, SHE WAS READY, and the shows were truly amazing!



Hilary Weaver and her band performing live on Entertainment Tonight

Creating Your “Brand Image”

Professional Photos

It’s key that you have at least one professional photo shoot with a stylist, make up, hair and wardrobe. These shots are the center of your brand image, and will be seen everywhere that your name appears.

Make sure you have photos in the following formats:

- ☑ Color
- ☑ Black & white
- ☑ Portrait and landscape style

Get a Real Logo Designed

You must hire a graphic designer that is capable of making you a professional quality logo.

This is your BRAND and will be used on your website, album cover, concert posters, and all other promotional materials you can think of.

Getting your friend that knows how to use Photoshop won’t be good enough if you want to compete with the biggest artists in the world. **Hire a professional and get a professional result!**

Build a Press Kit

A press kit is what you will send to promoters and industry executives. In many cases, this is the tool that will get you past the first barrier between you, and the people that can make your career. It must be impactful, impressive, and professional looking.

Here are the essential ingredients of a great press kit:

- ☑ A professionally written biography ([Learn how to do it](#))
- ☑ An artist “one sheet” ([Learn how to do it](#))
- ☑ At least 3 “hit-quality” masters of your songs
- ☑ A minimum of three professional photographs
- ☑ Printing quality with materials that help it stand out
- ☑ Business cards and/or download cards
- ☑ Press clippings/highlights

Make sure you create an EPK (Electronic Press Kit) that contains the following:

- ☑ A professionally-made video that explains your story
- ☑ Links and screenshots of press mentions
- ☑ Three high resolution photos
- ☑ An easy, accessible way to hear your music (links)
- ☑ Upcoming shows – dates, times, locations
- ☑ Contact information

[Click here](#) to learn more about how to make your own EPK.



Take Care of Legal Stuff

Songwriter Royalties

As a songwriter, you should know exactly what percentage of the song you own when you co-write with someone. The split is typically 50% melody/music and 50% lyrics. The legal songwriter's royalty rate on every single sold is currently 9.1 cents US, to be split between the songwriters.

Producer Royalties

As an artist, if you're paying for the production and recording of your songs, you should own the master 100%, which is where the other 89.9 cents comes from if you are selling your single for 99 cents per copy. You should also know what the producer's royalty is beforehand and remember that it is always negotiable between the artist and the producer. The typical producer's royalty is anywhere between 2% and 6%, depending on the producer's status in the industry. A relatively unknown producer might be on the 2% side, while a big-time star producer might be on the 6% side. My producer's royalty is set in the middle at 4%, but only AFTER you sell your first 1000 units. I don't need to be paid 6 bucks if you only sell 150 copies!

Consult a Good Music Lawyer

It might be boring, but taking care of the legal stuff is something you need to do BEFORE you have a hit song, so get it done now! If you're not sure about signing an agreement that is presented to you, hire a MUSIC lawyer, not your uncle Bob who may be a real estate lawyer. The law firm I use for Zedd Records is TKO Lawyers – they represent some of the biggest acts in the world - Drake, Avril Lavigne, Nelly Furtado – the list goes on. They are professional, efficient, and a lot more affordable than you'd think.

Quick 4-Step Legal Check List

- ☑ Have written agreements signed with any co-writers and producers
- ☑ Have signed contracts detailing who owns the songs and master recordings
- ☑ Copyright your work [the right way](#)
- ☑ Make sure you own the rights to all your artwork

Promotion, Promotion, Promotion!

This is what separates the career artists from the hobbyists. Frankly, most artists fall down on this aspect of their career, and in turn never develop much of a career in music at all. Instead, they get lazy, easily frustrated, perhaps they can't handle rejection, and they just end up losing steam and giving up. **DON'T BE THAT GUY!**

I always tell people: If you can spend even a half-hour per day on this aspect of your career, you'll be **AMAZED** at the opportunities that you find and the results you get. Most successes in the music business don't come by accident – they come from a disciplined plan of action. You **WILL** get rejection, so develop a thick skin. But if you follow these guidelines, you **WILL** achieve many successes as well.

Here are the proven promotional tools that will get you the success you want, as long as everything is in place from the previous chapters, i.e., your songs are amazing, the production is hit-radio quality, and you've created a strong "brand" for yourself:

Build a Professional Website

- Purchase the domain name for your band/artist name
- Optimize your website for your artist name so you easily rank in search engines when people try to find you ([Learn more about SEO](#))
- Have a dedicated page for:
 - ☒ Your biography
 - ☒ Music
 - ☒ Video
 - ☒ Tour Dates
 - ☒ Blog
 - ☒ Contact
- **Have an additional page on your website for your digital press kit that contains:**
 - ☒ High resolution photos
 - ☒ Customizable gig poster for promoters
 - ☒ Video clip(s) of you playing live
 - ☒ Press highlights
 - ☒ Booking information

Build a Social Media Following

Social media has changed the world, and turned the music industry upside down by giving independent artists the power to reach new fans directly.

- ☑ Completely fill out your profile information on Facebook, Twitter, Soundcloud and any other social networks you will be active on
- ☑ Create original content to post across each social network (photos, videos and audio clips)
- ☑ Be consistent and post several times each week to keep fans engaged
- ☑ Follow and engage with people in your area that like similar artists in your genre on Twitter
- ☑ Consider using Facebook ads to build a targeted following
- ☑ Make an effort to personally reach out to people who like and repost your music on Soundcloud
- ☑ Spend 20% of your time creating and posting original content, and 80% of your time engaging with people to build personal connections

Consider a YouTube Strategy

The world's biggest up and coming stars aren't getting their break from the radio; they are being found on YouTube. You don't have to be the next Justin Bieber to realize the power that YouTube can have at bringing you and your music to a global audience.

- ☑ Consider posting weekly covers of songs by similar artists
- ☑ Reference your original material in your cover videos
- ☑ Encourage fans to like, subscribe and share your content if they like it
- ☑ Share your YouTube videos across other social networks, and on your website

Start Building an Email List

Social media is great, but don't discount the value of the email list - it is something that you own. You always want a direct connection to your fans that doesn't rely on Facebook or other social networks.

- ☑ Sign up with a service like [FanBridge](#) or [MailChimp](#) to start building an email list
- ☑ Download the FanBridge app and start collecting email addresses at gigs
- ☑ Consider giving away something for free as an incentive for joining your email list
- ☑ Ensure that you ask your fans what city they live in when signing up, so you can promote your gigs more effectively as your email list builds



Submit to Songwriting Contests

I've had doors opened for so many opportunities because of winning several songwriting contests. These wins included thousands of dollars in cash and prizes, as well as major exposure. Most of them have a small entry fee, but having personally won over \$30,000 in prizes from them in the past, I can honestly say the risk is worth it!

- ✓ [International Songwriting Competition](#)
- ✓ [John Lennon Songwriting Contest](#)
- ✓ [USA Songwriting Competition](#)
- ✓ [Unsigned Only](#)
- ✓ [Radio Star: National Talent Search](#) (FREE)

One day last year I received a mass promotional email from the John Lennon Songwriting Contest asking for entries. My artists don't always apply to these things, so I thought I may as well submit a couple of songs. I asked myself which of the 36 songs I co-wrote in the past year were the most marketable. I came up with 2 that I thought had a really good chance – Mena Hardy's "I'm a Loser (at 17)" and Daniel Robinson's "The Last". Since I co-wrote the songs, I decided to submit those 2 entries – I forgot to even tell Mena and Daniel about it.

Well, I guess I have an instinct or an ear for picking them, or both...Mena was elated when she found out we won 2nd place in the Rock Category, and Daniel flipped his lid when I told him we won the Grand Prize in the Electronic Category - an \$8500 prize! Sure was worth the \$30 investment.....



Daniel Robinson and Mark's \$8500 win

Apply for Grant Funding

There are several resources available to independent artists in Canada in the form of cash grants for recording, touring, promotional expenses, making a music video and virtually every other aspect of your career. Almost all Zedd Records artists end up with some grant funding from one or more of the following agencies:

- FACTOR
- Ontario Arts Council
- Toronto Arts Council
- [Other Canadian music funding organizations](#)

Get Your Music Licensed

Beyond Zedd Records' licensing division, which works hard at getting their artists' songs placed, there are other web sites and services that will have opportunities for you to get your music licensed to TV shows, commercials and films. Some of them require you to pay a fee, others are free, so be sure to check out each one carefully to see the differences.

Here are a few places with licensing opportunities for your music:

- [TAXI](#)
- [Jingle Punks](#)
- [ReverbNation](#)
- [Broadjam](#)
- [Sonic Bids](#)
- [BeatPick](#)
- [Rumblefish](#)
- [YouLicense](#)
- [Pump Audio \(Getty Images Music\)](#)
- [Crucial Music](#)
- [MusicSupervisor.com](#)
- [The Song Hunters](#)
- [Soundreef](#)

Make a Music Video

When you finally have a really killer single that you're ready to promote, it's time to think about making a music video. I'm talking about a fully produced music video that will look professional enough to air on MTV alongside your favorite artists.

Network Your Way to the Top

It's not what you know, it's who you know. This couldn't be more true for the music business, so make sure you're getting out there regularly to rub shoulders with industry folk.

- ☑ Attend industry related conferences (SXSW, NXNE, CMW, SOCAN events)
- ☑ Have your elevator pitch ready BEFORE attending networking events
[\(What's an elevator pitch?\)](#)

A young 12-year-old singer/songwriter named LUKA won the Nicki Minaj "Starships" cover contest. He received some real media attention over it, so his mom reached out to me for some advice on how to take advantage of this career "head start". I had never worked with anyone that young; nevertheless, we wrote an original song together. From there, his career sprung into action with over 2 million YouTube views, a song placement on a clothing commercial, and a FACTOR grant.

After all that happened, LUKA and his mom had backstage passes at the Mod Club at a CTV eTalk event called “Up Close and Personal with Katy Perry”. LUKA’s mom did some bragging about her talented son backstage to Katy Perry’s people, not thinking much of it in the moment. But then when the show started, seemingly out of nowhere, Katy Perry was asking LUKA to come up on stage from the audience and perform with her in front of a packed house, on National Television!

The point is that if LUKA’s mom hadn’t said anything and played up her son to Katy Perry’s team casually backstage, a HUGE opportunity would have been missed. It pays to talk to industry folks, in whatever capacity, whenever you can – you just never know!



LUKA onstage with Katy Perry on CTV’s eTalk

Radio Promotion

- ✓ Create a college radio campaign strategy ([Learn more](#))
- ✓ Consider hiring a professional radio tracker to get airplay on commercial radio

Consider Hiring a Publicist

When you have done everything listed above and you have some extra money to inject into your promotional campaign, consider hiring a publicist to help you create some buzz. It’s tough to know when the time is right for this, but when the time comes, hiring a publicist can really break you into the next level if timed properly.

Consider Hiring a Manager

Once you have the “ball rolling” on your career and have started implementing some of the stuff in this guide, it may be that you don’t have time to continue to expand all the promotion work you’ve been doing so far. There are good people in this industry called “managers” who can take the ball you’ve started rolling and RUN with it. As for every area of the music business, there are honest people and not-so-hon-

est people – do your homework and find out about their past credentials and success stories. These folks could end up taking you for a ride, or could end up propelling your career further than you would've ever imagined!

My artist Mena Hardy found a great manager who got her onstage playing a concert alongside Canadian Rock Icons "Lighthouse". Her career just keeps getting better!



Mena and the boys from Lighthouse backstage

To Your Success

Thanks for Reading!

I hope you have found the information here useful, and that you'll apply it to your own career. If you stay consistent, work hard and never stop...you can and WILL make it in this business. Don't ever let anyone convince you otherwise, because it can happen. I have seen it, lived it and know that you can do it too.

To your success,

Mark Zubek



Work with Mark Zubek

Do you want to write songs that make an emotional impact on your listeners? Are you ready to create professional sounding tracks that compete with hit-radio? If this sounds like you, we need to chat.

I like to kid around and say that I'm not in the music business, I'm in the song business. But I'm actually not joking, I'm dead serious.

The way I help artists with their vision is by co-writing and producing songs for them and then aggressively marketing them to TV shows, movies and commercials, and getting grant funding from FACTOR, Ontario Arts Council, and Toronto Arts Council – over 200 successful grants for my artists worth over \$500,000, and over 80 licensing placements.

Here are some notable milestones my artists have hit, along with links to the songs we created together that earned them their successes:

- [R&B/Pop - "Put It Down On Me" - Tinah](#) (\$4,000 income for FACTOR recording grants, finalist in John Lennon Songwriting Contest)
- [Rock - "I'm A Loser \(at 17\)" - Mena Hardy](#) (\$12,500 income for winner of John Lennon Song Contest, Airwalk Shoes commercial placement, FACTOR recording grants)
- [Folk/Pop - "The Chase" - Connor Vincent](#) (\$12,000 income for Central Bank And Trust commercial placement, FACTOR recording grants)
- [Electronic - "Shakeup Season" - Daniel Robinson](#) (\$8,500 Grand Prize John Lennon Song Contest)
- [Jazz/AC - "I Just Wanna Dance" - Monty Greig](#) (\$18,000 income for Theme Song "Donny!" on USA Network, FACTOR recording grants)
- [Rock/Pop - "Lips Like Poison" - Marie-Michele Rivard](#) (collab w/ multi-platinum songwriter Rob Wells (Justin Bieber, Ariana Grande, Adam Lambert), \$6,000 winner of CNE Rising Star, FACTOR recording grants)
- [AC/Pop - "Make You Stay" - Lauren Haze](#) (\$4,500 income for winner of UK Songwriting Contest, FACTOR recording grant winner)
- [Country - "Deeper 4 U" - Melanie Ungar](#) (\$9,000 winner of John Lennon Song Contest, International Songwriting Competition, FACTOR recording grant winner)
- [Folk/Pop - "End Of The Ocean" - Alex Galli](#) (\$16,000 income for Theme Song "La Dolce Vita" on Food Network, Ontario Arts Council EP recording grant)
- [Pop - "Time To Shine" - LUKA](#) (\$11,000 income - NICKI MINAJ "Starships" Contest Winner, FACTOR grant winner, USA Songwriting Contest winner, TV licensing to Justin Chambers Clothing, performance on eTalk CTV with KATY PERRY)
- [Pop/Rock - "Put Your Hands Up" - Hilary Weaver](#) (\$21,000 income for #7 single in the US with over 22,000 spins on commercial radio. TV/Film licensing to DeGrassi, Entertainment Tonight, Breakfast Television, Debra, distribution deal with MapleMusic, FACTOR album grant)
- [Indie/Pop/Jazz - "Pretend" - Victoria Leone](#) (\$11,000 prize for ISC SONG OF THE YEAR 2011 – teen category, EMI Publishing deal)
- [Rock/Pop - "I'm A Brat" - Lisha Cash](#) (\$9000 income for sub-theme song on 13 episodes of Debra, FACTOR grant, TV licensing to Degrassi)
- [Jazz - "Love Notes" - Betty Carter](#) (over \$40,000 income - Grammy winner, Verve/PolyGram Records, performances at Apollo Theater, Lincoln Center, Carnegie Hall, White House for President Bill Clinton)

Need Help Building Your Team?

Use this guide to empower yourself and take a giant leap, head-first! If you feel lost, don't ever hesitate to [reach out to us at Zedd Records](#) for a helping hand. In addition to songwriting and record production, we're available to help you find the right people to build your team for all of the following services:

- Publicity & promotions
- Web design
- Social media management
- Graphic design
- Radio tracking for commercial radio
- Custom-tailored promotional campaigns
- Professional photography
- Backup musicians for hire at live shows



About the Author



Mark Zubek is an award-winning songwriter & producer who has co-written and collaborated with industry heavyweights including Grammy winners Betty Carter & Wynton Marsalis, and multi-platinum songwriters Rob Wells (Justin Bieber, Ariana Grande, Adam Lambert) and Greig Nori (Hedley, Sum 41). Zubek has landed over 80 song licenses for TV and film, and over \$500,000 in grant funding from organizations like FACTOR, Ontario Arts Council, Toronto Arts Council and the Canada Council for the Arts, and has won the Grand Prize of multiple high-profile songwriting contests. Since 1992, Mark's career has spanned Boston, New York and Toronto, writing and producing music for Universal, Warner, BMG and Virgin, as well as over 200 indie

acts. Mark is currently based in Toronto, co-writing and developing new artists for Warner Records and Nettwerk Records, and is the founder of [Zedd Records](http://ZeddRecords.com).

CO-WRITING & PRODUCTION HIGHLIGHTS:

- 2x Grand Prize Winner of John Lennon Song Contest
- 2x Winner of International Songwriting Competition
- Winner of USA Songwriting Contest, Billboard Song Contest, UK Song Contest
- Theme song license to "Donny!" on USA Network (2015)
- Theme song license to "La Dolce Vita" on Food Network (2015)
- 5 songs licensed to "Degrassi: The Next Generation" on MTV
- 2 songs licensed to 14 episodes of "Debra" (Family Channel)
- Feature use license to "Love Stinks" movie with Tyra Banks (BMG Records)
- Song performance on "Entertainment Tonight" onstage with Katy Perry (CBS)
- Song performances at the Apollo Theater, Lincoln Center, Carnegie Hall, The White House for President Bill Clinton
- Commercial placements with Coca-Cola, Target, Dunkin' Donuts, Discovery Channel

"As a producer and mixer of many hits, Mark has done a great job capturing the energy and sentiment in the song and I was pleased to be involved in placing it for AIRWALK Shoes."

- John Luongo (Madonna, Queen, The Jacksons, Aerosmith)

Interested in working with Mark? Shoot an email to info@zeddrecords.com

Click the icons below to connect with Mark on social media:

