



# GAME MUSIC RATE CARD

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**Currency:** NZD (\$)  
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## MY RATES AT A GLANCE

### Base Rate

# \$950 NZD

per minute of music delivered  
(excl. GST)

#### Who this rate is for:

Small studios or solo developers who have obtained production funding (e.g. through a publisher, investor, or funding body)

#### Conditions:

- You receive an exclusive license to use the music within your game (and all associated promotional material)
- The music I create will NOT be re-used for any other projects by either you or me
- I retain copyright ownership of all music composed
- I will be visibly credited as the sole composer for your game
- Upon the game's release, I reserve the right to create and distribute a soundtrack album to music platforms – for example, Bandcamp and streaming services like Spotify, Apple Music, YouTube, etc. This will be done at my own expense.
- I reserve the right to showcase the music as part of my portfolio and future demo reels, provided the project is mentioned by name

### Self-Funded

# \$650 NZD

per minute of music delivered  
(excl. GST, **capped at 20 mins**)

#### Who this rate is for:

Small studios or solo developers creating shorter, self-funded titles, OR demos/prototypes to help them apply for further funding

#### Conditions:

- You receive an exclusive license to use the music within your game (and all associated promotional material)
- The music I create will NOT be re-used for any other projects by either you or me
- I retain copyright ownership of all music composed
- I will be visibly credited as the sole composer for your game
- Upon the game's release, I reserve the right to create and distribute a soundtrack album to music platforms – for example, Bandcamp and streaming services like Spotify, Apple Music, YouTube, etc. This will be done at my own expense.
- I reserve the right to showcase the music as part of my portfolio and future demo reels, provided the project is mentioned by name

### Total Buyout

# \$1750 NZD

per minute of music delivered  
(excl. GST)

#### Who this rate is for:

Larger, more established studios who want/need the most flexibility with their game's music

#### Conditions:

- You receive full ownership + copyright of all music created, and the ability to use it across your projects without limitation
- I will be visibly credited as the sole composer everywhere you use the music
- I reserve the right to showcase the music as part of my portfolio and future demo reels, provided the project is mentioned by name

**Please note:** The production of a soundtrack album requires extra work on my end. If you would like me to edit and master all the music down into an album format for you to distribute and monetize across music platforms, the work will be billed accordingly on a case-by-case basis (usually an hourly rate of \$65 NZD).

## WHAT YOU'RE GETTING

Regardless of the rate and conditions attached, you'll always be getting:

- Elegantly-crafted, highly-polished, fully mixed and mastered original music that imbues your game with a distinct musical identity, and gives your players goosebumps at the right moments :)
- Basic music implementation on audio middleware where required, and occasional playtesting to make sure it's working fine (provided I'm able to find a compatible device!)
- Occasional snazzy behind-the-scenes music content for your socials (get in touch for examples, or see my [YouTube channel](#))
- An excuse to tell people that you've got an award-winning composer on your team!

These rates assume that I will be doing 100% of the work in my studio, with scope to bring on 1-2 external live performers where needed. These figures will increase if a more substantial amount of live performers are required for your game's soundtrack (for example, if you want a live string quartet, or soloists who specialise in rarer instruments).

For clarity: One minute of music includes any vertical layers that may be triggered based on various gameplay conditions (as adaptive music often requires). However, if the same piece of music requires multiple variations, this requires extra work that will be billed accordingly.

If you're unsure of the specifics for your own project, please feel free to reach out to me at any time for a more solid quote, or even to arrange an initial conversation over video call or Discord! No obligations. You can find the contact form on my website here: [www.viusstudios.com/contact](http://www.viusstudios.com/contact)

Also, if you're an Aotearoa/NZ-based developer intending to submit a funding application through CODE, please get in touch for a slightly discounted base rate :)

## SOME QUICK FIGURES

Typical Soundtrack Durations	Base Rate	Self-Funded	Total Buyout
10 minutes of music	\$9,500	\$6,500	\$17,500
20 minutes of music	\$19,000	\$13,000	\$35,000
30 minutes of music	\$28,500	.	\$52,500
45 minutes of music	\$42,750	.	\$78,750
60 minutes of music	\$57,000	.	\$105,000

## **FREQUENTLY ASKED QUESTIONS**

### **Why so expensive? Do I really need to spend that much on my game's music?**

So many studios and developers forget that players absolutely LOVE to listen to soundtracks outside of the games they came from. If your title makes a huge impact on your playerbase, then it's safe to say that they'll want to listen to your game's music too – in an effort to relive their favourite moments, and also to recreate that special feeling of being immersed in the fictional worlds you've created for them to fall in love with. That gives you a huge incentive to not only invest in your music, but also to pay special attention to how it turns out over the course of your development! ;)

The best soundtracks give their games a distinctly memorable musical identity or "voice" (like the musical equivalent of an art style), supporting the gameplay while also being able to independently stand on their own merit as an enjoyable collection of music. Achieving that balance requires a level of skill and craftsmanship that takes a lifetime to develop. That lifetime of acquiring specialised knowledge & experience is what you're paying for; not just the composer's time & effort.

Finally, it goes without saying, but every composer has a business to run, and bills to pay. Aside from composing, you're also helping cover some of the following:

- Unpaid time spent on admin/business work (e.g. emails, invoicing, taxes, legal fees, all that good stuff)
- Project-specific purchases
- Studio & equipment maintenance
- Insurance
- Savings
- Rent, food, power, and the general cost of... being alive these days

### **Between all the different rates you've outlined, does the quality of the music ever change?**

Nope! I aim for the highest level of polish regardless of whether you're commissioning me for a self-funded demo/prototype or a fully-funded project.

### **Do you have a preferred payment schedule?**

I usually just send an invoice for each piece of music once it's been completed and delivered (with a two-week payment deadline from date of invoice), but I'm happy to accommodate alternate arrangements where needed – for example, scheduled lump-sum payments, or staggered invoices for every few completed pieces. Just let me know what your needs are, and we can work from there!

### **How do I know if you're the right fit for my project?**

Come have a chat with me! You can reach out through the contact page on my [website](#). Something I like to do is to throw together a short 20-30 second "vibe demo" or two when a developer initially reaches out about a game they're working on, free of charge. I find that this is a great way for developers to gauge whether I'm the right person for their game.

### **What's it like working with you?**

From the outset, I try to immerse myself within the world of your game as much as possible using the materials you provide me – this could include concept art / stills, scripts, design docs, playlists of reference music, a written music brief, etc. The more you're able to provide, the better.

For each piece I create, I'll initially send you a 30-to-60-second demo to ensure I'm on the right track. If you feel it doesn't quite fit, then I'll go back and try a different approach. Once we find the right musical direction for a given section of your game, I'll flesh out the demo and send you regular progress updates all the way up until the piece has been finished. I find that this method of working gives developers plenty of opportunities to weigh in and give feedback throughout their music's creation.

My goal is to involve you in the creative process as much as possible. Rather than simply providing a service, I do my best to create a meaningful collaborative experience for every developer I work with, from start to finish.

### **When's the best time to reach out to you (or any composer, for that matter)?**

As early into development as possible! Even just starting a conversation and locking in a rate/quote is extremely helpful, especially when you're applying for funding. Plus, it gives me a chance to block out time for your project on my calendar in advance.

### **Do you do sound design as well?**

No, but I have a couple of sound designers in my network that I can put you in touch with. Having a dedicated sound designer on your team frees me up to focus my efforts on giving you the best music possible, *and* it means your audio pipeline will move a lot faster since your music and sounds are both being created in parallel... even though you're still paying for the same amount of work :)

### **Would you consider working together with other composers to create my game's soundtrack?**

In most cases, probably not. In fact, I generally wouldn't recommend having a team of multiple composers on any project, especially if they've never worked together before. That's usually a shortcut to a patchy and stylistically-inconsistent soundtrack, which will almost always be to your game's detriment. The contracts tend to get a lot more complicated too, which is never fun.

Having said this, I would definitely consider collaborating with composers who have specialised experience in particular genres/styles of music which you want your game to feature (for instance, composers who are well-versed in traditional music from their country). Ideally, all parties would be involved in the conversation from the get-go, well before any agreements/contracts are signed.

### **What's your position on GenAI? Do you use it in your workflow?**

I don't use generative AI at any point, nor do I have any intention to in the future.

I place a high value on authenticity and trust. This document was fully hand-typed, as was everything you see on my website. All emails/communication you will ever receive from me will also be hand-typed, despite the extra time. Why? Because I care about things, and I care about the people on the receiving end of everything I say and do. Put simply: You're a human being, and you deserve my time and attention. Delegating that to a machine is just icky.

Going further though, I cannot support technology that was objectively and undeniably built on the mass theft of the whole-souled creative output of literal *millions* of artists, writers, musicians, and fellow creatives (both big *and* small), for the express purpose of "efficiently" creating more work designed to directly compete against the very people who were stolen from; in effect, tossing them (and their existing work) aside like used paper cups. Absolutely no other technological advancement in human history has exploited the hard work of so many people on such a grand scale. I am vehemently against it with every fibre of my being... and you should be as well.