

# HOW TO GET YOUR MUSIC PLACED IN FILM & TV

## PLUS A LIST OF 10 SYNC LICENSING AGENCIES

Sync licensing is the practice of synchronizing music with visual media such as movies, TV shows, commercials, and video games. It's a fantastic way for artists to generate revenue and gain exposure for their music.

If you're an independent artist looking to get your piece of the sync pie, here are some tips to help you get started:

### DO YOUR RESEARCH

**1** The first step in getting started with sync licensing is to understand which types of music are getting placed, and where you fit in. The good news is that there is a home for just about every kind of music in the sync world, and the more niche you can go, the better. Start by watching your favorite shows and taking notes on the music being used.

### BUILD A STRONG CATALOGUE OF MUSIC

**2** Having a small collection of high-quality, well-produced songs that can be pitched to many different agencies at once is enough to get started. Make sure your music is well-produced, decently loud, and you have all the stems and session files handy.

*Don't produce? Don't worry!*

#### HOW TO GET YOUR SONGS PRODUCED FOR FREE

- Level up your songwriting. Get feedback, take courses, deconstruct your favorite songs. This step is CRUCIAL in gaining leverage for the next step.
- Once you have a solid catalogue of 4-5 really strong songs (not produced, just written) search for talented producers looking to connect with writers, and team up! You can find these people just about anywhere, but Sync-themed Facebook groups are a goldmine!

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## RESEARCH LICENSING AGENCIES

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The next step is to research music supervisors and licensing companies. Music supervisors are the people responsible for choosing music to be used in TV shows, movies, and other visual media. Licensing companies, on the other hand, help connect artists with music supervisors and provide other services related to sync licensing.

*Find the list of 10 agencies that accept unsolicited submissions on the last page!*

## UNDERSTAND THE LICENSING PROCESS

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The sync world has its own set of unique sub-industry standards. Splits, agreements, payment funnels, and more. It can all become very complicated, and the last thing you want is to burn a bridge with someone because you didn't know what you were agreeing to. The best move here is to ask your friends in sync what the "rules" are or book a coaching session with me or someone else you trust to give you the inside scoop.

## PITCH AWAY, FRIEND!

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If you've got the music, a thorough understanding of how things work, and your handy list of agencies to send your music off to, you're ready to start pitching! Just know, this is a LONG game, so get your patience pants on and know that your first placement might not come for a little while. It doesn't mean you're not doing it right -- it just means you need to keep creating, keep pitching, and keep repeating!

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## PRO TIPS



Instrumental music (music without lyrics) is some of the most commonly used and requested music in the sync game. These are more quickly and easily created, overall. If you are just getting going and don't want to overwhelm yourself, or you don't have a ton of free time, making instrumentals is a great place to start.



A surefire way to stand out to licensing agencies, music supervisors, and other professionals in general is to be extremely organized. Utilizing a cloud storage software to keep track of all of your stems, files, split sheets, etc., is your best bet moving forward. DISCO.ac is the leading service in the sync world, but they don't offer a free plan. Box.com, Dropbox, and Air Table are good alternatives.



When working with producers, at the end of a project ALWAYS make sure they export and send you the stems (the individual track files for each part in the song) and high fidelity (WAV or AIFF) bounces of full, instrumental and alternate mixes. An agency or supervisor may request some of these when trying to place your song, and you DON'T want to be stuck waiting to hear back from the producer and end up missing the opportunity.



Make sure you are registered with a performing rights organization (PRO) in your country. The three in the USA are ASCAP, BMI and SESAC. You will need to make sure your songs are registered in order to get placements (many agencies check even before accepting music into their catalogues), and get paid performance royalties.



Make sure you know if you are signing an exclusive or non-exclusive deal. If you're signing an exclusive deal, this means that your music can ONLY be represented by that company. Non-exclusive deals mean that your music can be in that library, and any other non-exclusive library.

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## AGENCY LIST

Click on the name to submit your music!

[Atrium Music](#)

[Low Profile](#)

[Crucial Music](#)

[The Music Playground](#)

[Marmoset Music](#)

[Songtradr](#)

[Position Music](#)

[Rebel America](#)

[Koze Music](#)

[Heavy Hitters](#)

### PRO TIP:

It's considered best practice to do some due diligence on what kinds of music the company places before submitting your own!

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## TAKE ACTION

Now that you have the information you need to get started, it's time to take action. I've compiled a little checklist here you can complete TODAY to get you that much closer to landing your first sync placement.

- Open a blank document and list out what you feel are your strongest 3-4 songs (if you don't have that many, list out the ones you have from strongest to least).
- Under that, write down 3-4 of your favorite tv shows or movies. You're going to rewatch a few episodes, and this time you'll pay special attention to the music in the background.
- Next, you're going to make an exhaustive list of your music making skills. Are you good at songwriting? Top-lining? Producing? Mixing? Melody-writing? Write it all down, then rate yourself (be honest!) in each skill on a scale of 1-10, 10 being excellent. Then, write a list of skills you're currently lacking or working on.
- Now, I want you to brainstorm a list of people currently in your network that you can collaborate with. After you've got that list, go through them to see if you know anyone who has skills currently on your "lacking" list. Circle their names. Make a note to reach out to them to schedule a session.
- If you don't have any sync-ready music, I want you to write down a date NO SOONER than 6 months from now. This will be the date you submit your sync music to all the agencies mentioned above. In the next 6 months, I want you to challenge yourself to create 3 (three) sync-ready songs that you're going to start pitching.
- If you already have music that you think is sync-ready, I want you to write down two dates: one no later than a month from now, and one no later than 6 months from now. These will be the dates you submit your music to the abovementioned agencies, and when you get your first song accepted into one of those agencies, respectively.
- Bonus - if you're not already signed up with a PRO - write down a date and TIME within the next week to register. All you need to know can be gleaned from [this video](#).