

HOW TO CONNECT WITH THE RIGHT PEOPLE IN LICENSING

BY
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OVERVIEW

Nothing helped me get in touch with the right people in the music licensing world more than figuring out and using these 5 critical steps. Today I use this process to place song after song into TV & film, get the freedom to live the way I want to, and make massive impact in my students' lives. One thing I know is that I am not any more special than you are. This step-by-step process can do the same for your music career as well.

If you're an artist, songwriter, or musician, you've likely considered music licensing. If you have, you're on the right track! Here are the top benefits of getting your music synced:

RECOGNITION

You become recognized as a talented songwriter or artist by the industry and your peers

MAKE MONEY

You get to make a living at what you love to do and have the freedom to work when and from where you want

EXPOSURE

If you are an artist, there is no faster way to get massive exposure than being heard by millions of viewers

REPUTATION

You develop a reputation and relationships in the industry that make getting sync placements easier

Imagine hearing your song on a network TV show, ad, or on the silver screen. There is no feeling like it!

The secret to getting your song into TV & film is not just how good your song is or how it sounds. It is by sending the right music to the music supervisors for TV & film at the right time. This is the first step to connecting to the right people in the licensing industry. Are you wondering how you can possibly know that? Find out how below!

TARGET

The first thing you absolutely have to do to set yourself apart from the sea of artists who are trying to license their music is to target your songs. By taking this one simple step you will put yourself in the top 5% of songwriters who are competing for placements. Most people just upload their songs to music libraries which are seas of thousands of other songs and then hope they will be discovered. This unfortunately almost never happens and is basically like buying a lottery ticket. Here is what you really want to do:

SOUNDS LIKE

Figure out which artists you sound similar to. Ask your friends & family if you aren't sure.

ARTIST RESEARCH

Go to Music-map.com or Last.fm and type these suggestions in and you'll get a list of even more artists you remind people of.

MUSIC RESEARCH

Go to Tunefind.com and type in all the artists on your list and see if and where they've had their music synced before.

MUSIC SUPERVISOR RESEARCH

Once you find some shows or movies your style of music has been chosen for, go to IMDB.com and find the music supervisors who worked on those productions.

Ta da! Now you have a list of shows, movies, and music supervisors your music is the perfect match for.

**But don't send anything yet until you go through the next 4 steps!

WRITING

Whether you write for your fans or write specifically for TV & film, the rules are the same. These rules are not so much about how to write a song for sync because there are so many different kinds of music being licensed. They are guidelines to follow so your songs don't get rejected straight out of the gate.

SIMILAR SOUND

Write or pick a song you've already recorded that is in a similar vein as the other artists' songs that have been placed.

UNIVERSAL LYRICS

Use universal lyrics that anyone can relate to. If you have a song about "Sally" or you're singing about "New Orleans", you'll have a hard time finding a spot for it.

KEEP IT SIMPLE

Keep your songwriting as simple as possible while still getting everything across. Simplicity is king in licensing to set a mood.

SONG STRUCTURE

Make sure your song has some ebb and flow to support the drama in the scene. Really define the sections of your song so they really pop.

PRODUCING

The biggest mistake indie artists and songwriters make in licensing is submitting music that doesn't sound as good as everything else getting into TV & film. If your song sounds subpar, they won't even give it a chance no matter how good it is.

Thankfully there is an easy way around this pitfall. Just hire a great and affordable producer online if you aren't good enough to make it sound stellar at home.

FAMILIAR WITH A TWIST

Reference artists who you sound similar to and have been synced before. Stick with what works in the productions you're targeting.

FREQUENCIES

Make sure your mixes aren't dominated by mid-frequency instruments which could interfere with the actors' dialog.

DYNAMICS

Make sure your mixes are exciting, have dynamics, and build.

MIXING & MASTERING

Never mix or master your music yourself unless you are a mix or mastering engineer. Save it for the pros so you sound pro.

VETTING

As songwriters, we often have a hard time separating the songs we love artistically from the ones that will work in licensing. They can be one and the same, but it is invaluable to get outside opinions. Just make sure these opinions are impartial and honest. Your mom might not be the best choice because she probably loves everything you do. :)

LISTENING GROUP

Form a listening group from friends, social media, forums, or professionals.

THE RIGHT QUESTIONS

Ask them questions like, who you remind them of, and what the weakest parts of your song and production are.

FEEDBACK

Pay attention to the most common opinions in the feedback and ignore the outliers.

START TO FINISH

Do this for both the writing and production stages of your song.

PITCHING

This is where you turn all your hard work into action! Now that you've targeted your songs, the biggest tip to get the gatekeepers to listen to your music is to sound like a pro when you send them. Use the same lingo the industry does and showcase any syncs, successes, or other licensing relationships you've had before.

PERFORMANCE RIGHTS ORGANIZATION

Register your songs with a PRO such as ASCAP, BMI,...etc. as they collect royalties for you whenever your song is aired.

METADATA

Make sure your songs are tagged with the correct metadata. If you don't know what to include, you can download our free guide here: syncsongwriter.com/metadata

ATTACHMENTS

Music supervisors hate attachments. Only send a link in your email to stream and download your songs in Dropbox, Box or DISCO. And only send them MP3s - they will ask for wav files if they need them.

COPYRIGHT

Indicate you own the rights to your music and that it is pre-cleared. You can do this by putting "One-Stop" or "I own 200%".

FOLLOW UP

Follow up in 2 or 3 weeks. Say something like "just checking you received my email..." - not "did you listen to my music yet?".

NEXT STEP

HOW TO CEMENT THOSE FIRST RELATIONSHIPS

Now I've shown you the very best way to connect with the right people. But how do you really cement those first relationships at the top of the licensing industry?

Ultimately to start getting full-time syncs, you need to start growing a network of top music supervisors or land some great representation.

To find out exactly how to do that, keep an eye on your inbox for an email from me inviting you to my FREE music licensing Master Class "The Art of The Song Pitch Workshop". It gives you an exclusive path to the top music supervisors in the licensing industry. The invite is coming your way soon!

Chris