



The Complete Guide for Independent Artists to Register & Pitch Your Music

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Music Sync Licensing Checklist

1. Finalize Ownership

- Complete a split sheet with all writers/producers.
- Agree on percentages and ownership of master and publishing rights.

2. Register with Performing Rights Organizations (PROs)

- Sign up or log in to your PRO (BMI, ASCAP, or SESAC).
- Register each song under the correct writer and publisher.

3. Register with a Publishing Administrator

- Sign up for Songtrust or another publishing administrator of choice.
- Input all necessary song and rights holder data.

4. Register with SoundExchange

- Register as both an artist and rights holder if applicable.
- Make sure master recordings are linked correctly.

5. Register Copyrights

- U.S. Copyright Office (eco.copyright.gov).
- Register the song (SR or PA form depending on your ownership).

6. Register Metadata with Luminate and Mediabase

- Submit music to Luminate for industry tracking.
- If pushing to radio, register songs with Mediabase.

7. Prepare Your Metadata and Files

- Include ISRC, ISWC, BPM, genre, moods, instrumentation.
- Have both WAV and MP3 versions, instrumental, and TV track.

8. Cue Sheets & Licensing Paperwork

- Prepare a cue sheet template for future sync placements.
 - Have a basic sync license template ready to go.
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Glossary of Key Sync Licensing Terms

Sync License – Permission to use music in visual media like TV, film, or ads.

Master Use License – Grants rights to use a specific recording of a song.

Split Sheet – Document dividing ownership of a song among creators.

ISRC – International Standard Recording Code, identifies a sound recording.

ISWC – International Standard Musical Work Code, identifies the composition.

PRO – Performing Rights Organization (BMI, ASCAP, SESAC).

Cue Sheet – A log of music used in media productions.

Metadata – Data that describes your track (title, artist, BPM, etc.).

TV Track – Instrumental version with background vocals for sync use.

Publishing Administrator – Company that collects publishing royalties on your behalf.

SR Copyright – Sound Recording Copyright.

PA Copyright – Performing Arts Copyright.

Split Sheets

- Three parts to a split sheet
 - Writer / Composer (Lyrics & Composition)
 - Publishing Splits
 - Master Ownership

1. Writer & Composer Splits (Lyrics & Composition)

This section identifies **who wrote what** and **how the song's authorship is divided**. This is critical for determining **performance royalties**, **mechanical royalties**, and **sync royalties** down the line.

What it entails:

- **Lyrics (Writer):** Who contributed to the words of the song.
- **Composition (Composer):** Who created the melody, chords, and/or instrumental elements.
- These are usually expressed as **percentages out of 100%** (e.g., two writers might split 50/50 or 33/33/34 if there are three).
- Sometimes broken down further into **music vs. lyrics** if there are distinct contributors.

Why it's important:

- PROs (Performance Rights Organizations) like ASCAP, BMI, SESAC, etc., pay royalties based on these splits.
- This info gets registered with PROs and mechanical collection societies (e.g., The MLC in the U.S.).

2. Publishing Splits

Publishing refers to the **ownership of the copyright in the composition (not the sound recording)**. These splits often mirror the writer/composer splits, **but not always**—especially if one party has signed a publishing deal.

What it entails:

- **Writer's Share (50%)**: Always stays with the songwriter, unless assigned otherwise.
- **Publisher's Share (50%)**: Can go to:
 - An independent publishing company
 - A co-publisher
 - Or the writer themselves if they are self-published (e.g., through BMI/ASCAP as a publisher).

Why it's important:

- Publishing companies collect royalties on behalf of the songwriter and often help with sync placements.
- Sync fees, international mechanicals, and YouTube monetization often go through publishers.

3. Master Ownership Splits

The "master" refers to the **actual recorded performance** of the song—the audio file itself. This is separate from the song composition.

What it entails:

- Who paid for the recording? That party often owns the master or has the right to negotiate.
- Who performed on the master? Sometimes artists split ownership if they're equal collaborators.
- It's typically divided in **percentages out of 100%**, and can include:
 - Lead artists
 - Featured artists
 - Producers (if they negotiate points on the master)
 - Labels (if applicable)

Why it's important:

- **Streaming revenue, digital download sales, physical sales, and sync licenses** tied to the master all pay out based on this.
- Whoever owns the master has the right to license it to film/TV/commercials/etc.

Bonus: Who Handles Each Type of Royalty?

Royalty Type	Split Affected	Handled/Collected By	Examples
Performance Royalties	Writer/Composer	PROs (ASCAP, BMI)	Terrestrial radio , Satellite radio (e.g., SiriusXM), Internet radio (e.g., Pandora, iHeartRadio)
Mechanical Royalties	Writer/Composer	MLC, Publishers	Physical sales, Digital Downloads, Interactive Streaming, Ringtones, Reduced Sync uses
Sync Fees (Song)	Publishing	Publisher, Artist/Manager	Songtrust
Sync Fees (Master)	Master Owner	Label, Artist, Producer	You or Record Label
Streaming Revenue	Master Owner	Distributor (e.g., DistroKid, TuneCore)	Your Distributor
Neighboring Rights	Master Owner	SoundExchange (in U.S.), other neighboring rights orgs	SoundExchange (in U.S.), other neighboring rights orgs

Royalty Type Explained

Performance Royalties

1. Radio Airplay

- **Terrestrial radio** (AM/FM stations)
- **Satellite radio** (e.g., SiriusXM)
- **Internet radio** (e.g., Pandora, iHeartRadio)

Every time a song is played, it's logged and reported to **Performance Rights Organizations (PROs)**.

2. Live Performances

- **Concerts** (whether it's a stadium or a local bar)
- **DJ sets** in clubs
- **Writers performing their own songs**

Artists and venues submit **setlists** to PROs like ASCAP/BMI, which triggers royalty payments.

3. TV Broadcasts

- Songs played during:
 - **TV shows**
 - **Commercials**
 - **News segments**
 - **Award shows**

These generate royalties every time the content airs.

4. Film Screenings (on TV/streaming)

- If a film containing your song airs on **TV** or **streaming platforms**, performance royalties are triggered.
- Theatres don't typically trigger performance royalties in the U.S., but they **do** in other countries.

5. Streaming Services

- **Interactive** (Spotify, Apple Music): Partial performance royalties + mechanicals.
- **Non-interactive** (Pandora Radio, YouTube Music's auto-play): Heavier performance royalties.

Even if it's just one stream, it counts as a performance for the **composition**.

6. Public Spaces

- Businesses that play music:
 - Restaurants
 - Gyms
 - Retail stores
 - Salons

They pay licensing fees to PROs (like ASCAP/BMI), and those fees are distributed to songwriters based on data sampling and logs.

Mechanical Royalties

Mechanical royalties are paid to **songwriters and publishers** whenever a **song is reproduced or copied** in any form—physically or digitally. The term “mechanical” dates back to the early days of piano rolls, but today it covers a lot more.

These royalties are tied to the **composition** (not the sound recording), just like performance royalties.

Where Are Mechanical Royalties Generated?

Here's where they come from:

1. Physical Sales

- **CDs, vinyl records, cassette tapes**
 - Every time a physical unit is **manufactured**, a mechanical royalty is due—whether it sells or not.
 - Paid by the label or manufacturer to the **publisher/songwriter**.
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2. Digital Downloads

- iTunes, Amazon MP3, Bandcamp
 - Each time a song is **purchased and downloaded**, a mechanical royalty is generated.
 - These are **per-unit** royalties.
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3. Interactive Streaming (On-Demand Services)

- Spotify, Apple Music, Tidal, YouTube Music
 - These services generate **both**:
 - **Performance royalties** (for public performance)
 - **Mechanical royalties** (for reproducing the song on their servers & for on-demand access)
 - *If someone chooses to stream a song, that's a reproduction—so it triggers a mechanical.*
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4. Ringtones

- Though rare now, each sale or download of a ringtone using your song pays mechanical royalties.
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5. Reproduced Sync Uses

- If a TV show, film, or video game uses your **composition** and it's **downloaded**, sold, or distributed in physical form (e.g., DVDs, Blu-rays), mechanicals may apply.
- These are separate from the **sync fee** and **performance royalties**.

Who Collects Mechanical Royalties?

Region	Collection Agency	Notes
U.S.	The MLC (Mechanical Licensing Collective)	Covers digital mechanicals (Spotify, Apple, etc.)
	Harry Fox Agency	Covers physical and some digital downloads
	Songtrust / Publishers	May collect globally on behalf of writers
International	Local CMOs (e.g., PRS, SACEM, GEMA)	These societies handle mechanicals outside the U.S.

Songwriters need to be affiliated with a publisher or publishing admin (like Songtrust or TuneCore Publishing) to actually collect many of these mechanicals—especially internationally.

Sync Fee

A **synchronization license (sync)** is the **right to sync a song** (composition + recording) to **visual media** — like film, TV, ads, video games, trailers, or YouTube videos.

Whenever a song is licensed for sync, there are **two separate fees** involved — one for the **songwriting (composition)** and one for the **master recording**.

1. Sync Fee for the Song (Composition)

This pays the **songwriter(s)** and **publisher(s)** for the **right to use the lyrics and melody**.

When this fee is triggered:

- A company (e.g., Netflix, HBO, Nike) wants to use your song in a visual project.
- They request a **sync license** for the **underlying composition**.

Who gets paid:

- **Songwriters**

- **Publishers** (or publishing admin)
- The split mirrors the **publishing splits** or **writer splits** agreed on in the split sheet.

Example: If two writers split the song 50/50 and neither has a publisher, they split the sync fee for the **composition** equally.

Who collects:

- **Directly from the licensee (brand/film/etc.)** if you're independent.
 - Or via your **publisher or sync agent** if you're signed.
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2. Sync Fee for the Master (Recording)

This pays the **owner of the sound recording** for the right to use the actual **audio file**.

When this fee is triggered:

- The company wants to use **your version** of the song.
- They need a **master use license** in addition to the sync license for the composition.

Who gets paid:

- The **owner of the master recording**:
 - Independent artist
 - Producer (if they negotiated a portion of master rights)
 - Record label (if signed)
- The payout reflects the **master ownership split**, which should be on the split sheet or in a separate agreement.

Example: If a producer and artist split the master 50/50, they split this part of the sync fee equally.

Who collects:

- Typically **directly paid** from the brand/film company to the owner or their **label, manager, or sync rep**.
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Example Breakdown of a \$10,000 Sync License:

License Type	Amount	Paid To	Collected By
Sync Fee (Song)	\$5,000	Songwriters & Publishers	Publisher, admin, or direct
Master Use Fee	\$5,000	Master owners (artist, producer)	Label, manager, or direct

If you own both the master **and** the publishing, you keep the full \$10,000.

Do Syncs Generate Royalties Later?

Yes — even after the upfront sync fee is paid, you may continue to earn:

Performance Royalties

- If the sync is used on **TV, film, or streamed content**, **PROs like ASCAP/BMI** will collect **performance royalties** each time it airs.
- Paid to:
 - **Songwriters**
 - **Publishers**

No performance royalties are paid to master owners in the U.S. — only for the **composition**.

No Mechanical Royalties

- Sync uses **don't generate mechanicals** (unless it's sold as part of a downloadable film or soundtrack).
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Final Summary: Sync Licensing Flow

Element	Rights Cleared	Paid To	Ongoing Royalties
Song	Sync License (Composition)	Writer(s), Publisher(s)	Performance (PROs)
Master	Master Use License	Artist, Label, Producer	(in U.S.)

Streaming Revenue Royalties

When your music is played on a streaming platform (like Spotify, Apple Music, YouTube, etc.), it generates **multiple types of royalties** — and they go to **different rights holders** depending on what part of the song they own.

There are two main types of streaming:

1. Interactive Streaming

(Users choose what to play — e.g., Spotify, Apple Music, Tidal)

This triggers three income streams:

A. Master Royalties (a.k.a. Artist Royalties)

- **Paid to the owner(s) of the sound recording:** typically the artist, label, and possibly the producer (if points were negotiated).
 - **Collected by your distributor** (e.g., DistroKid, TuneCore, CD Baby, AWAL).
 - **Based on number of streams**, but also varies by:
 - Subscription vs. free user
 - Country of stream
 - Platform’s total revenue pool

💡 This is the money most artists think of as “Spotify money.”
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B. Mechanical Royalties

- **Paid to songwriters and publishers** for the **reproduction** of their composition (melody + lyrics).
 - **Collected by:**
 - In the U.S.: **The MLC (Mechanical Licensing Collective)** for digital mechanicals.
 - Outside the U.S.: Foreign CMOs (e.g., PRS, SACEM).
 - You need to be:
 - Affiliated with a **publisher** or
 - Signed up with a **publishing admin** like Songtrust, TuneCore Publishing, or Sentic.
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C. Performance Royalties

- **Paid to songwriters and publishers** when the song is **publicly performed** (yes, streaming counts as a public performance).
- **Collected by your PRO** (ASCAP, BMI, SESAC in the U.S.).
- **Split 50/50** between:
 - **Writer's share**
 - **Publisher's share**

If you wrote the song and you don't have a publisher, you can collect **both shares** if you also register as your own publisher.

2. Non-Interactive Streaming

(Like Pandora Radio or iHeartRadio where the user can't choose exact songs)

This triggers:

- **Master Performance Royalties**
 - Collected by **SoundExchange** in the U.S.
 - Paid to:
 - **Featured Artists** (e.g., singers/rappers on the track)
 - **Rights owners** (usually labels)
 - **Non-featured musicians** (e.g., session players, background vocalists)
 - **Performance Royalties (Composition)**
 - Still paid to songwriters via PROs.
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Who Collects What?

Role	Royalty Type	Collected By
Recording Owner	Master Royalties	Distributor (DistroKid, etc.)
Featured Artist	Sound Recording Royalties (non-interactive)	SoundExchange
Songwriter	Mechanical Royalties	MLC (U.S.), Publishers/Admins
	Performance Royalties	ASCAP, BMI, SESAC
Publisher	Mechanical + Performance	PROs + MLC

Recap: Example Breakdown from a Spotify Stream

Let's say someone streams your song:

- **Master (Recording):**
 - You (as the artist/label) get paid by your distributor
 - **Composition (Song):**
 - You (as the songwriter) get:
 - Performance royalties → from ASCAP/BMI
 - Mechanical royalties → from The MLC
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Important Notes:

- If you **only perform** the song but didn't **write** it, you won't receive mechanical or performance royalties — only master royalties.
- If you **only wrote** the song and someone else recorded it, you'll only receive mechanical and performance royalties — not master royalties.

Neighboring Rights

Neighboring rights refer to the **right to earn royalties** from the **public performance or broadcast** of a **sound recording** (NOT the composition).

They're called "neighboring" because they sit **next to the rights of songwriters and publishers** (i.e., they are neighbors to copyright in the composition).

1. **Featured Artists**

- The main performers on a track (e.g., the singer, rapper).

2. **Non-Featured Artists / Session Musicians**

- Background vocalists, instrumentalists, etc.

3. **Sound Recording Owners (a.k.a. Master Owners)**

- Labels or independent artists who own the recording.

If you're both the performer **and** the master owner, you can collect both shares.

Where Are Neighboring Rights Royalties Generated?

Neighboring rights are triggered when the **sound recording** (not the composition) is:

- Played on **terrestrial radio** (outside the U.S.)
- Broadcast on **TV**
- Played in **public places** (restaurants, gyms, stores, etc.)
- Streamed on **non-interactive digital platforms** (e.g., Pandora, satellite radio like SiriusXM)

- Played in **foreign territories** (most countries pay them even for interactive streaming)
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Important U.S. Limitation

The **U.S. does NOT pay neighboring rights** for terrestrial radio (FM/AM) broadcasts. Instead, neighboring rights royalties are mainly earned in the U.S. from:

- **Satellite radio (SiriusXM)**
 - **Non-interactive streaming (Pandora)**
 - **Webcasts / Internet radio**
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Who Collects Neighboring Rights?

Entity	Role	Region
SoundExchange	Collects in the U.S.	Featured artists, master owners
PPL (UK)	Collects internationally	Artists & rights holders
SCPP / ADAMI (France)	Same as above	Artists & labels
ACTRA (Canada)	For Canadian performers	Canada + worldwide
SAG-AFTRA / AARC (U.S.)	For session musicians	U.S. and international

If you're an **independent artist**, you should register with:

- **SoundExchange** (U.S. streams)
 - **PPL UK** (international royalties — even if you're not in the UK)
 - **A publishing admin** that handles neighboring rights (optional but helpful)
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How Are Royalties Split?

Let's say a song gets played on satellite radio (like SiriusXM). The revenue is split:

Party	% of Royalties
Featured Artist(s)	45%
Master Owner (Label or Artist)	50%
Non-Featured Performers (Session Musicians)	5%

Session musicians' share is collected by unions or organizations like **SAG-AFTRA** or **AFM** in the U.S.

Recap: Neighboring Rights vs. Performance Royalties

Type of Royalty	Paid For	Paid To	Collected By
Performance Royalties	Composition (lyrics & melody)	Songwriters & Publishers	ASCAP, BMI, SESAC
Neighboring Rights	Sound Recording (master)	Artists & Master Owners	SoundExchange, PPL, etc.

Metadata

Include the following fields in your spreadsheet or document, this is the information needed:

- Song Title
- Artist Name
- Writer(s) Name(s)
- Publisher Name(s)
- PRO(s)
- ISWC
- ISRC
- Genre
- Mood
- BPM
- Instrumentation
- Contact Email
- Copyright Info
- Master Owner
- Publishing Owner

Quick Links Guide

Helpful links for all your registrations:

- **BMI:** <https://www.bmi.com/>
BMI (Broadcast Music, Inc.) is a Performing Rights Organization (PRO) that helps musicians by managing their performance rights and collecting royalties when their music is played publicly. It acts as a bridge between songwriters, composers, and music publishers and the businesses that use their music, like radio stations, venues, and streaming services.
- **ASCAP:** <https://www.ascap.com/>
ASCAP, the American Society of Composers, Authors, and Publishers, is a performance rights organization (PRO) that primarily helps musicians by collecting and distributing performance royalties when their music is played publicly. This includes performances in venues like radio stations, TV, bars, and streaming services. ASCAP also provides resources and benefits to its members, such as access to wellness programs and educational materials.
- **SESAC:** <https://www.sesac.com/>
SESAC, a performance rights organization (PRO), represents songwriters, composers, and music publishers by licensing and collecting royalties for the public performance of their copyrighted musical works. Essentially, SESAC ensures musicians are compensated when their music is played publicly, such as in businesses, on the radio, or online. They also offer various benefits and discounts to their affiliates.
- **Songtrust:** <https://www.songtrust.com/>
Songtrust helps musicians collect publishing royalties globally by handling song registration, royalty tracking, and administration for their compositions. They act as a publishing administrator, registering songs with various collection societies and other pay sources worldwide. This ensures musicians receive royalties from various sources like streaming, radio, and live performances without having to manage these complex processes themselves.
- **SoundExchange:** <https://www.soundexchange.com/>
SoundExchange collects and distributes digital performance royalties to featured artists, sound recording copyright owners, and non-featured artists when their music is played on non-interactive digital radio, like Pandora and SiriusXM. They act as a central hub for collecting these royalties and ensuring that musicians and rights holders are compensated for the use of their recordings.
- **U.S. Copyright Office:** <https://eco.copyright.gov/>
The U.S. Copyright Office provides several key services for musicians, primarily related to registering copyrights and protecting their musical works. It registers claims to copyright, records information about copyright ownership, provides public information, and assists with copyright-related legal matters.

- **Luminate:** <https://luminatedata.com/>
Luminate focuses on tracking and measuring music consumption data, which informs royalty payments, rather than directly collecting or distributing royalties. They track sales, streams, downloads, airplay, and other forms of consumption across various platforms and markets, providing data that is used by various entities involved in royalty collection and distribution.
 - **Mediabase:** <https://www.mediabase.com/>
Mediabase is a music industry service that provides detailed radio airplay data and analytical tools. It monitors radio station airplay across various markets and formats to track the popularity of recorded music and consumer listening trends. The data collected by Mediabase is used to create music charts and reports, which are utilized by radio programmers, record companies, and other media professionals.
 - **MLC (Mechanical Licensing Collective):** <https://www.themlc.com/>
The Mechanical Licensing Collective (MLC) is a non-profit organization in the United States that administers blanket mechanical licenses for digital music and distributes the resulting royalties to songwriters, composers, lyricists, and music publishers. It was created under the Music Modernization Act of 2018. Essentially, the MLC ensures that creators are paid when their music is streamed or downloaded digitally.
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Next Steps

- Session Studio
- Register your music consistently across all platforms.
- Save everything — split sheets, registrations, and cue sheets.
- Keep pitching to music supervisors and sync libraries.
- Stay patient and professional — sync is a long game with big rewards.

NOTE:

Key Points about Radio Royalties in the US:

- **Songwriters vs. Performers:** In the U.S., only songwriters and their publishers receive performance royalties for radio airplay. This means the singers and musicians who performed on the recording generally do not get paid for terrestrial radio plays.
- **PROs and Licensing:** Radio stations pay licensing fees to Performance Rights Organizations (PROs) like ASCAP, BMI, and SESAC to play the copyrighted compositions of songwriters.
- **Factors Affecting Royalties:**
 - **Radio Station Size and Reach:** Larger stations with wider audiences pay higher licensing fees, which in turn can lead to higher royalties for songwriters whose songs are played on those stations.

- Song Popularity: Popular songs with higher airplay often earn a higher royalty rate. BMI, for example, offers a "Hit Song Bonus" for works with over 95,000 performances in a quarter.
- PRO Payment Formulas: Each PRO has its own system for calculating and distributing royalties based on factors like airplay data, station revenue, and the number of plays.
- Sampling vs. Pay-per-Play: Some PROs use sampling methods to estimate airplay, while others use a "pay-per-play" approach for tracking and distributing royalties.
- Variability: Royalties can vary from a few cents per play to thousands of dollars per quarter for popular songs. One example shows an indie artist potentially earning an average of \$0.06 per play, totaling \$60 for 1,000 plays across various stations.
- Digital Radio: Digital platforms like internet radio and satellite radio typically pay royalties to both songwriters and performers, unlike traditional terrestrial radio.
- Proposed Changes: There have been legislative efforts, like the American Music Fairness Act, aimed at requiring terrestrial radio stations to pay performance royalties to recording artists.

In essence, while songwriters can earn royalties from terrestrial radio airplay, the amount per play is generally small and depends on various factors. Artists (performers) in the U.S. do not receive direct payment for this type of airplay.

Top Companies That Offer Non-Exclusive Sync Licensing & Catalog Pitching

1. Marmoset

- Based: Portland, OR
 - Focus: Film, indie cinema, commercials, brands (Apple, Nike, Patagonia)
 - Non-exclusive: Yes (selectively)
 - Known for: Boutique, high-end placements
 - marmosetmusic.com
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2. Crucial Music

- Based: Los Angeles, CA
 - Focus: TV, film, trailers, advertising
 - Non-exclusive: Yes
 - Known for: High-quality syncs, no upfront fees
 - crucialmusic.com
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3. Musicbed

- Based: Fort Worth, TX
 - Focus: Advertising, branded content, wedding films, indie film
 - Non-exclusive: Limited non-exclusive catalog allowed
 - Known for: Clean aesthetic, strong filmmaker community
 - musicbed.com
-

4. Audiosocket

- Based: New Orleans & Seattle
 - Focus: Film, TV, advertising, YouTube, games
 - Non-exclusive: Yes (they offer both exclusive and non-exclusive options)
 - Known for: Flexible licensing and integration with video editing tools
 - audiosocket.com
-

5. Artlist (Pro Division)

- Based: Israel/Global
 - Focus: YouTube creators, brands, indie film
 - Non-exclusive: They offer some non-exclusive sync opportunities under custom agreements (not their subscription library)
 - artlist.io
-

6. Songtradr

Songtradr

- **Based:** Los Angeles, CA
 - **Focus:** Sync licensing for film, TV, ads, video games, and digital media
 - **Non-exclusive:** Yes – supports non-exclusive uploads
 - **Known for:**
 - Marketplace where music supervisors and brands license music directly
 - Custom licensing opportunities & briefs
 - Analytics, licensing deals, and rights management tools
 - **How it works:**
 - Artists upload tracks, fill in metadata, and opt in to licensing tiers
 - Can pitch to briefs via "Opportunities" section
 - Offers monetization through YouTube, TikTok, and streaming platforms
 - **Website:** songtradr.com
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7. Bopper Music

- Based: Montreal, Canada
 - Focus: Advertising, short films, online content
 - Non-exclusive: Yes
 - Known for: Great UX, active pitching to ad agencies
 - boppermusic.com
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8. Soundstripe (Custom Licensing Dept.)

- Based: Nashville, TN
 - Focus: Ad agencies, YouTubers, branded content
 - Non-exclusive: Yes (via special licensing arm, not the subscription model)
 - soundstripe.com
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9. Jingle Punks (Anthem Entertainment)

- Based: NYC & LA
 - Focus: Television, branded content, trailers
 - Non-exclusive: Sometimes
 - Known for: Reality TV, branded placements (Red Bull, Vice, ESPN)
 - jinglepunks.com
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10. Triple Scoop Music

- Based: Los Angeles, CA
 - Focus: Film, photography reels, wedding & lifestyle films
 - Non-exclusive: Yes
 - Known for: Emotional, cinematic placements
 - triplescoopmusic.com
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Bonus: Build Direct Relationships With Music Supervisors

Also consider platforms that connect you to music supervisors actively seeking music:

- **DISCO.ac (Pro)** – Use for pitching directly to sync briefs
- **Sync Con / Guild of Music Supervisors** – Great for networking and pitching directly
- **TAXI Music** – Has both exclusive and non-exclusive listings
- **Songtradr (Direct Sync Pitches)** – Enable “Direct Licensing” to allow buyers to contact you

Sample Pitch letter

Sample Subject Lines:

- *Original Latin/Urban Tracks Available for Sync – Cleared & Ready*
- *High-Energy Pop for Your Next Project*
- *Sync-Ready Catalog | Female & Male Vocals | Fully Cleared*

Email Body Template

Hi [Name],

My name is [Your Name], and I represent a sync-ready catalog of Latin, Reggaeton, Urban Pop, and emotionally driven tracks—all 100% pre-cleared with both master and publishing rights.

I currently partner with Songtradr and UnitedMasters, and we're seeking new sync opportunities in film, television, advertising, and branded content. Our catalog includes powerful female and male vocal performances, bilingual lyrics, and high-quality production tailored for youth-driven visuals, nightlife, romantic energy, and empowerment themes.

 Here's a curated playlist of standout tracks:
[DISCO / Google Drive / Box link here]

Each track is:

- **100% owned (master + publishing)**
- **Non-exclusive and sync-cleared**
- **Metadata-tagged for quick searches (mood, bpm, theme)**

I'd love to send over a few specific tracks for your current or upcoming projects. Please let me know if you're open to receiving music or briefs!

Warmly,

[Your Full Name]

Artist Development & Music Producer

[Your Email] | [Phone if needed]

[Website or Linktree]

IG: @[handle] | DISCO: [if available]