

GET SYNCED

THE SECRET TO MAKING MONEY FROM YOUR MUSIC

By: Nismah Osman - CEO/Founder of NextGenMusicMakers



WRITE SONGS



MAKE MUSIC



GET PAID

Nismah Osman

Berklee class of 2017

Been in the sync industry since 2016

Placements in:

CW's All American

USA's Temptation Island

INSP Spring Ad

E! News Live

NBC's Dancing With the Stars

NCIS: New Orleans

AppleTV+ Best Foot Forward - airs July 22nd!

CEO/Founder of NextGenMusicMakers

We pay music makers upfront salaries in exchange for finished tracks.

Train hardworking and dedicated people who want to qualify for those paid positions.

www.nextgenmusicmakers.com



What is sync licensing?

“Sync” stands for “synchronization”

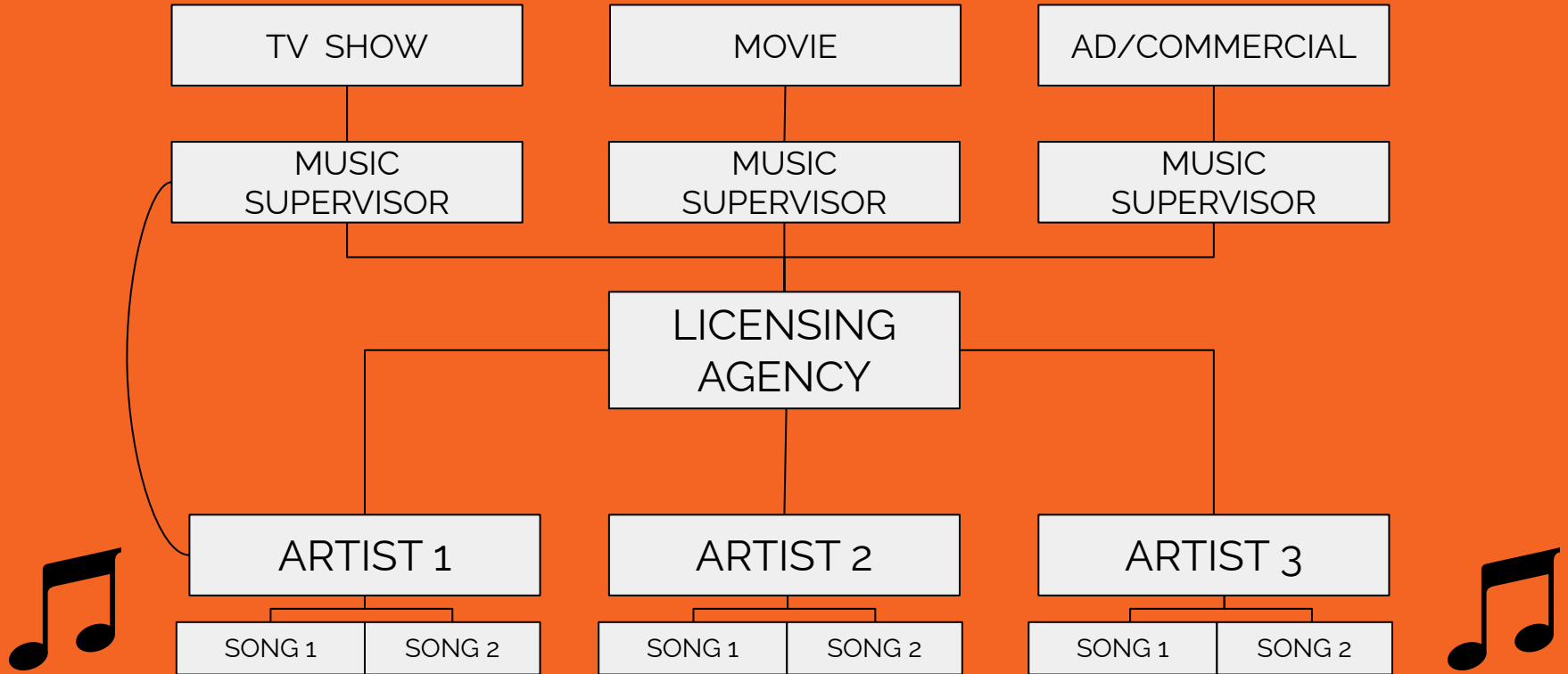
- Synchronizing music to video

The music in tv shows, commercials and films.

More commercials, films, t.v. shows being created every year

The opportunities are endless

HOW IT WORKS



Even me?

- Do I need to be an expert in music?
- Do I need to have a degree in music?
- Do I need to be able to produce music?
- Do I need to play an instrument?
- Do I have to be able to sing?



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NO

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Flexibility

Resourcefulness

Research

Persistence

Flexibility

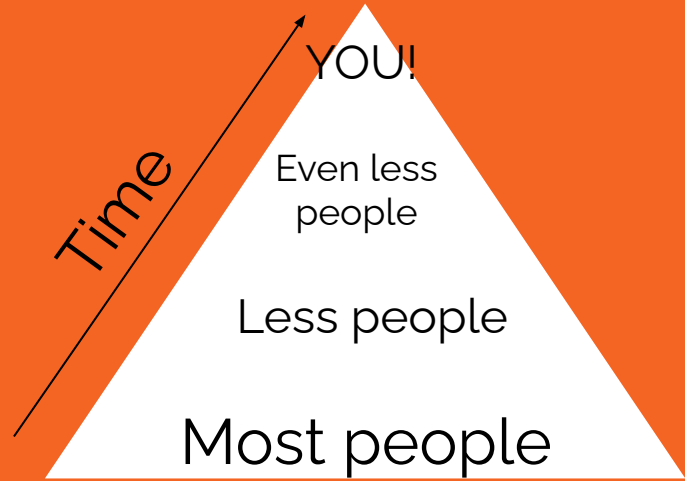
- Being open to making music that isn't your ideal/preferred style.
- Increase your chances of getting placements.
- Understand that your sync career can be separate/complementary to your artist career.

- Assess yourself for strengths and weaknesses
- Find people with complementary strengths to your weaknesses, vice-versa
- They need you as much as you need them!

Resourcefulness

Research

- Listen to the music in your favorite shows, movies and ads.
- Find shows and movies that utilize music in your wheelhouse.
- Study the music for what's working.



- The pyramid of persistence
- DON'T QUIT!

Persistence



The Essentials:

→ THEMES

→ LYRICS

→ MELODIES



Why *MUSIC*?

- Understand the role of music in moving media
- Music plays a very important role - think of it as its **own character**
- Emotional support
- It tells you how audience members should be feeling at that particular moment

- By understanding and mastering the essentials, you'll be able to make your music fit the role of the **emotional character**
- Music is a universal language

HOW Music?

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Three Main Avenues:
Advertisement
Television
Film

Themes:

- Themes should be extremely **relatable**.
- Emotions and experiences that **MOST**, if not all, people can relate to.
- Remember that Film/t.v./ad is meant to grasp the **attention** of its audience.
- General, but relatable themes
 - **great day**
 - **next big thing**
 - **change the world**

Lyrics:

- True to the **theme**.
- Avoid **specifics**.
 - cities, names, places, etc.
- Avoid cursing or create a clean version of your track.

Melodies:

- Hook, hook, **hook!** (Start the song with this if you can!)
- Leave the audience with something to **remember.**
- Avoid **overly complicated** and inconsistent melodies

Ads:

- Most ads require some form of **upbeat music** and lyrical themes. This can come in a **wide range** of forms, however.
- Some common sounds include:
 - Happy-go-lucky music in pet food commercials
 - Bad-ass music in sports or car commercials
 - Quirky, electronic sounds in technology commercials.
- These are just a few examples - the list is truly **endless**.

T.V./Film:

- These placements come in a wide range of genres, moods and sounds.
- Love songs, break-ups, road-trips and inspirational moments are the first song types that typically come to mind.

***Regardless, the **essentials** must be adhered to in **all cases**.

Universal Truths:

- Sync needs music from all major genres, **not just pop.**
- The key is to find your sound, your strength, your thing- and **develop that.**
- Research ads, tv shows and films that utilize music **similar to yours** and study the music.
- **Reverse engineer** and apply to your music.
- Always exceptional quality - **never demo, never less than commercial quality mixes and masters.**

Collaboration:

It can be intimidating, but its benefits are worth working through the fear.

- **Growth**
- Two (or more) minds adding to the project
- Complementary strengths
- **Exponentially expanded network**

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STEP 1: Do the Research

STEP 2: Find Your Sound

OUTSOURCING

- Doing it all isn't necessarily the most effective way
- Identify your strengths and weaknesses



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Stand Out: Make Progress

- Outsourcing is one of the most important and most often **neglected** business practices.
- Everyone has a **limit**.
- Most people are not the **BEST** at everything.
- Find your strengths and **weaknesses**.
- Find people whose strengths **complement** your weaknesses.
- Team up, collaborate, **get to work**.

PROTECT YOUR MUSIC & YOUR MONEY



- PRO's - how to get what's yours!
- Publishing/Writing



P.R.O.

- Performing Rights Organization
- Organizations that collect performance royalties on your behalf.
- Most countries, if not all, have at least one.
- Usually a minimal, one-time fee to sign up.

The U.S. PRO's include:

- ASCAP
- BMI
- SESAC

- Necessary to join a PRO so you can get PAID for your work
- Register each work as a writer, publisher, or both.

*** The term "publishing" often refers to BOTH writing and publishing.

ONE-STOP SONG AGREEMENTS

A one-stop agreement simply means that the control to pitch and sign the song into catalogues, and sign-off on license requests is in **one person's** hand.

Agencies and publishers prefer tracks that are one-stop because that means they have to do **a lot less work** tracking down third party publishers, distributors, labels, writers, etc. for permission to sign and license the track.

UPFRONT FEE:

- Initial licensing fee paid upon the agreement of usage.
- Usually paid by the end of the current yearly quarter.
- “All In” - covers both the writer/master share

BACKEND ROYALTIES:

- Monies paid to stakeholders (writers and publishers) for performance royalties.
- Collected and distributed by your P.R.O. on your behalf.

UPFRONT FEE

50%



50%



UPFRONT FEE (\$10,000)

50% (\$5,000)

**XYZ
LICENSING
AGENCY**

50% (\$5,000)

**WRITER
MASTER**

—

UPFRONT FEE MINUS AGENCY SHARE (\$5,000)

50% (\$2,500)

50% (\$2,500)

Dori Drummer (50%)

MASTER

Patty Producer (50%)

Dori Drummer (100%)

WRITING

—

UPFRONT FEE MINUS AGENCY SHARE (\$5,000)

50% (\$2,500)

50% (\$2,500)

Dori Drummer (50%) (\$1,250)

MASTER

Patty Producer (50%)

(\$1,250)

(\$2,500)

Dori Drummer (100%)

WRITING

UPFRONT FEE BREAKDOWN:

XYZ LICENSING: \$5,000

DORI DRUMMER: \$1,250 + \$2,500 = \$3,750

PATTY PRODUCER: \$1,250

Backend Royalties are distributed according to the writer/publisher percentages assigned to your P.R.O., and vary based on how often your song has been used, played, performed, etc.

Deliverables

- Mix
- Master
- Stems
- Metadata
- ISRC



MIX:

- Blend of all tracks and sounds in the recording
- Professional quality
- A top-knotch, loud enough mix is usually sufficient for submission

MASTER:

- Polished and commercially loud version of the mix
- Usually not necessary for individual song submission, but best practice is to master your tracks.

STEMS:

- The individual parts of the song. Usually divided this way:
 - Vocals only
 - Drums
 - Guitars/Rhythm
 - Synth
 - FX

NEVER SUBMIT MP3'S FOR FINAL SUBMISSIONS UNLESS REQUESTED (Stems, Mix and Master). HIGH QUALITY ONLY (WAV, AIFF - preferred because they can hold metadata)

Metadata:

The info regarding the ownership of the song, embedded inside the file information.

- Usually necessary for submissions in the pitching stage
- Some agencies want final submissions meta-tagged, as well

Usually comprised of:

- Name (s) of writer (s)
- Point Person Contact Info
- PRO ID's
- ISRC codes (if applicable)
- Name of Artist (if different from writer)
- Song length (00:00)
- Percentage Splits (master/pub)
- Genres
- BPM
- Notate if it's a cover song
- Any other info that might be pertinent

ISRC CODES:

International Standard Recording Code

A number assigned to a particular MASTER which carries that number in all digital platforms.

- **Its purpose is to keep track of your** digital royalties and streams/purchases
- Newer aspect **of the industry following the digital revolution**

- **You** can buy and own **your own ISRC's**
- **Third-party distributors may end up** owning the ISRC's **they assign to your music (CD Baby, TuneCore, etc.)** Check the fine print.

PITCHING MUSIC

- Researching catalogues, agencies, publishers and supervisors
- Crafting an effective email



PITCHING:

This is the final stage of the process...

- You should pitch music when you have at least 2-3 strong songs completely finished and ready for placement.
- Mix, instrumental, stems, metadata, PRO registration, split sheets

RESEARCH:

- Identify the agencies that are a good fit for your music
- Search engines (google!)
- Paid catalogues
- Personal contacts
- Network

Two ways to go about it:

- 1.) Submit on the basis that your music is a similar match to the music in their catalogue.
 - 2.) Submit on the basis that your music fills a hole in their catalogue.
-

CRAFT AN EFFECTIVE EMAIL:

The cold email can either be your **best friend** or your worst enemy.

- This will likely be your **main form** of submission as you get started.
- Remember that every agency receives **hundreds if not thousands** of emails every week.
- **BE PATIENT.**

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THE FOUR P'S:

Polite

Professional

Pointed (to the point)

Persistent

POLITE:

- Don't be arrogant or cocky
- "You'd be lucky to have my music"
- "My music would improve your catalogue"
- Please, thank you, when you have a chance, would you consider, etc.
- RESPECT THEIR TIME

- Use spell check
- Proper grammar
- Proper punctuation
- Your sentences make sense
- Greet the person by name if you can find it

PROFESSIONAL:

TO THE POINT:

- Don't give backstory
- "My music would be a good fit for x show or y commercial"
- Name, what you do, semi-specific genre
- Include one relatable line if possible

- If you don't get a response with the time frame provided by the company, or within 3 weeks, send a **NEW** email.
- Don't refer to the last email at all.

PERSISTENT:

— CRAFT AN EFFECTIVE EMAIL:

“Hello, [insert name if you can]

I hope this finds you well. I am a [insert genre] writer/producer. I really like the projects you've been involved with, and I was hoping you would consider adding my music to your catalogue. I have included [2-3] links below (NEVER SEND ATTACHMENTS) for your consideration at your convenience.

Link 1: [name of song]

Link 2: [name of song]

Thank you so much for your time.

All the best,

[Your name]

[Main contact info - phone, web, email, etc.]

— ALWAYS:

- Send your **BEST** music. Put your best foot forward.
- Send 2-3 links, with more in your repertoire **ready to send** upon request, ideally.
- Only send links (**not attachments**) that can be **streamed right away** (DISCO or Box.com are recommended) without needing an account.
- **SAY THANK YOU!**

EXCLUSIVE:

- Your music can't be signed anywhere else.
- Sometimes for short terms (1 to 3 years)
- Sometimes perpetual
- Usually companies that have smaller, more refined catalogues
- More actively pitch your music
- Can end up collecting “digital dust” if never pitched/placed.

- Your music can be signed to other contracts.
- Usually lifetime contracts
- Sometimes for short terms which renew automatically unless you notify in advance.
- You don't put all your eggs in one basket
- Usually bigger catalogues
- Less actively pitch your music

NON-EXCLUSIVE

READ

—

YOUR

CONTRACT

— CREATE A ROADMAP:

Identify strengths and weaknesses

Outsource your weaknesses (find collaborators)

Research media that utilizes music that you identify with

Partner with a collaborator (s)

Get to work creating awesome music

Get unbiased feedback

Finalize

Submit

Repeat

CREATE A ROADMAP:

Identify strengths and weaknesses

- Be honest - this is how you'll get more done!

Outsource your weaknesses (find collaborators)

- Using the resource + your own network and due diligence, find people who have strengths in your areas of weakness.
- **Connect.**

CREATE A ROADMAP:

Research media that utilizes music that you identify with

- Start with your favorite tv shows, movies and commercials
- Branch out to find the media that uses music with which you relate/have strengths
- Make playlists. Use sites like [tunefind.com](https://www.tunefind.com) to find the names of the songs and artists featured on the tv show/movie/ad.
- Listen to these playlists regularly
- Analyze the music using the worksheet as a guide

CREATE A ROADMAP:

Partner with a collaborator (s)

- Using your new network of collaborators, reach out to a few and set up a co-write/collaboration. The internet makes this **easier than ever**.

Get to work creating awesome music:

- Decide on roles (producer/writer/co-)
- Decide on **splits**
- Pick a theme
- Pick a style/genre
- **Pick a reference or two**
- Start creating!
- You don't have to finish the song in the first session!

CREATE A ROADMAP:

Get unbiased feedback

- Once you've got something going, and a somewhat solidified version of your song/track, get feedback!
- Don't only use friends/family
- People who are better/more experienced than you
- Honest people

Finalize

- Once you've gotten good quality feedback, created several drafts, and put the final touches on:
 - Mix
 - Master
 - Stems
 - Metadata
 - !!!!

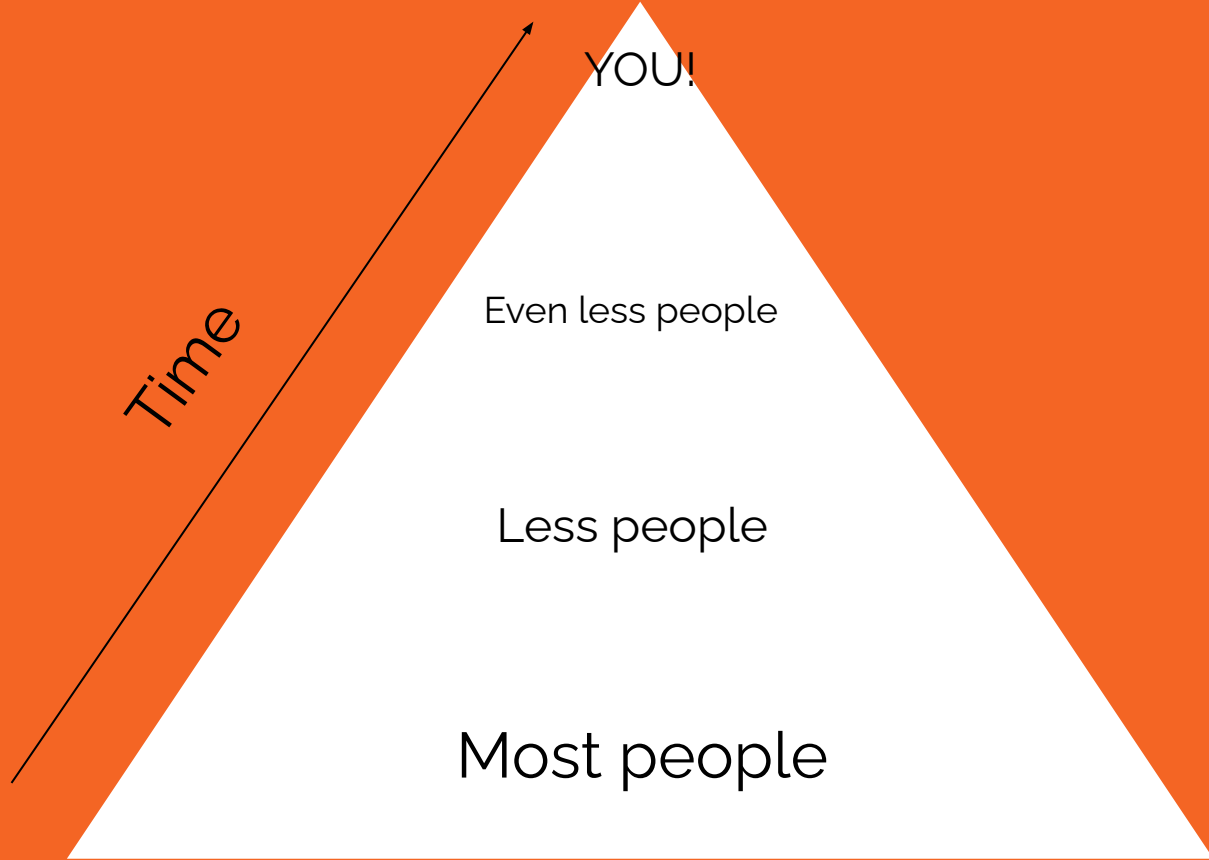
CREATE A ROADMAP:

Submit

- Research agencies and catalogues that fit your music
- Craft effective emails
- Submit

Repeat

Start again from step 1 and don't stop until you've hit the top of the pyramid.



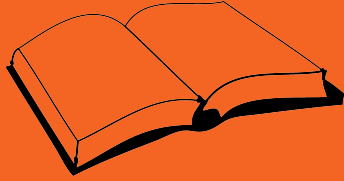
YOU!

Even less people

Less people

Most people

Time



nextgenmusicmakers.com

nismahosman.com

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MAKE MUSIC



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