

COMPLETE GUIDE TO THE MUSIC BUSINESS IN
SOUTH AFRICA

MUSIC LICENSING



MUSIC BUSINESS SERIES

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Section 1: What “Music Licensing” Actually Means

What “music licensing “ actually is

Music licensing starts with a simple business principle: if you own music, other people must ask permission to use it. That permission is called a license, and the payment attached to it is how music earns money beyond performances and streams. Licensing is not complicated legal theory; it is the practical system that allows music creators to be paid whenever their work is used commercially.

Anytime your song is played on radio, used in a TV advert, streamed online, placed in a film, or played in a public space like a store or restaurant, someone is using your music for a purpose that benefits them. Because they benefit, they must pay the owner. This exchange of permission for payment is the foundation of licensing.

Understanding this idea changes how you see your songs. You stop seeing them as just creative outputs and start seeing them as assets that people must legally pay to use. That shift in thinking is the beginning of understanding the music business.

The Difference Between a Song and a Sound Recording

Every piece of music has two parts that are legally different. The first part is the composition — the lyrics, melody, chords, and musical idea. The second part is the master recording — the actual audio file that people hear when the song is played. These two parts are often confused, but they have different owners and generate different types of income.

You can own the composition because you wrote the song, but not own the master because someone else funded or controlled the recording. In the same way, you might own the master recording but not have written the song. This separation is very important in licensing situations.

When films, adverts, and TV shows want to use music, they always ask two questions: who owns the publishing (composition) and who owns the master (recording). If you clearly understand this difference, you already understand one of the most important concepts in music licensing.

Why Licensing Is the Hidden Income Stream in Music



Many artists focus their energy on streams, followers, and live shows. While these are important, they often provide short-term income. Licensing, on the other hand, is where long-term income lives. A properly registered song can earn money for many years without the artist doing anything after release.

A single placement in a TV advert, film, or retail store can generate royalties repeatedly over time. These royalties continue because the song is still being used, even if the artist is not actively promoting it anymore. This is what makes licensing powerful.

Professionals in the music industry think about building catalogues, not just releasing songs. They understand that each song is a potential long-term asset that can earn money through different types of licenses.

The Two Sides of Every License — Composition vs Master

8 Things You Should To Know About Music Licensing

Clearance

Music clearance is the process of getting a formal permission to use copyrighted music in video productions.

Master Sync License

This license covers both, the musical composition and the recording of it.

Performance Rights Organizations

PROs collect performance royalties on behalf of songwriters, composers, and publishers for public performance of their music.

Bumper, Intro, Outro

A short piece of music you usually hear in the beginning / end of a video that highlights a transition point in the video.

Cue Sheets

Cue sheets are used by TV and Radio broadcasters to report usage of music to the performance rights organizations (PRO).

Performance Royalties

Performance royalties are owed to the songwriters and publishers when their music is publicly broadcast or performed.

Royalty Free License

Royalty free license grants you the right to use copyrighted music without the need to pay royalties or license fees for each public performance or per volume sold.

AdRev

Advertisement Revenue. Also the name of the company that enables music copyright owners to collect advertisement revenue when their music used in YouTube videos.



www.safemusiclist.com
Music for Marketing Video and Commercial Use

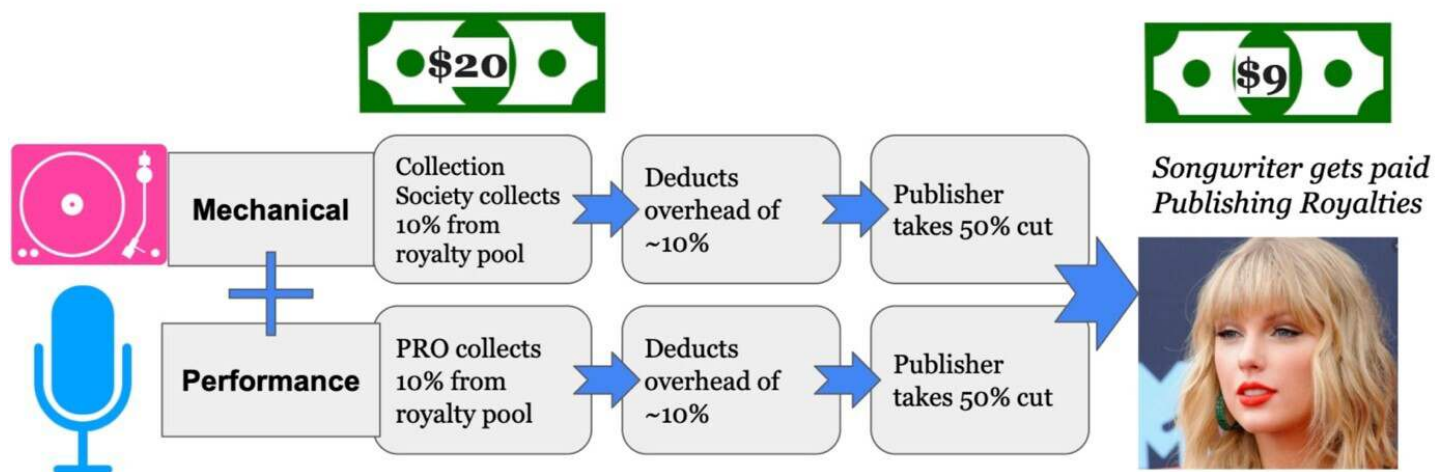
All the different license types you hear about — sync, mechanical, performance, master use — exist because music has two sides: the composition and the master. Each side must be cleared depending on how the music is being used. This is why licensing can involve multiple permissions for one song.

For example, if a film uses your song, they need permission to use the composition and permission to use the recording. If your song streams online, it triggers mechanical and performance licenses connected to the composition, as well as recording income connected to the master.

Understanding that every license connects back to either the composition or the master removes confusion. It allows you to trace where money should come from whenever your music is used.

Common Myths South African Artists Believe About Licensing

A SONG IS MONETIZED: PUBLISHING



Many artists believe that you must be famous before your music can be licensed. In reality, music supervisors are looking for songs that fit a scene emotionally, not songs that are popular. Independent artists receive licensing placements every day because their music suits a specific need.

Another common myth is that licensing is only for major record labels. This is not true. Licensing is about ownership and preparation. If you control your rights and your music is properly registered, you are just as eligible for placements as any big artist.

Some artists also believe that once their song is on streaming platforms, they are earning all possible income. This misunderstanding causes many creators to ignore other licensing opportunities. The truth is that streaming is only one small part of the larger licensing system.

Section 2: The Types Of Music Licenses You Must Know

Synchronisation (Sync) License

A synchronisation license, commonly called a **sync license**, is required whenever music is combined with visuals. The moment your song is placed in a film scene, TV show, documentary, advert, or YouTube video, your music is being synchronised with moving pictures. That combination of audio and visual content is what triggers the need for a sync license.

This license deals with the **composition** — the song itself. Whoever owns the publishing rights must give permission for the music to be used alongside visuals. This is why music supervisors first ask who owns the publishing before anything else. Without this permission, the music cannot legally be used in the production.

Sync licenses are powerful because they often involve upfront payments, known as sync fees, in addition to royalties that come later when the content is broadcast or streamed. For many artists, a single sync placement can earn more than months of streaming income.

Mechanical License

A mechanical license is required whenever your song is **reproduced**. Historically, this referred to music being pressed onto CDs and vinyl. Today, this concept applies heavily to streaming and digital downloads, where your song is constantly being copied in digital form across platforms.

This license applies to the **composition**, not the master recording. Every time your song is streamed on platforms like Spotify or downloaded from a digital store, a mechanical royalty is triggered for the songwriter and publisher. Many artists are unaware that streaming generates mechanical income in addition to recording income.

Understanding mechanical licenses helps you realise that streaming is not only paying the recording owner. It is also paying the songwriters — if they are correctly registered to receive those royalties.

Public Performance License



A public performance license is needed whenever music is played in a public environment. This includes radio airplay, TV broadcasts, live events, clubs, churches, shopping malls, restaurants, and retail stores. Even if nobody is performing the song live, simply playing it through speakers in a public place triggers this license.

This license is connected to the **composition**. The songwriter and publisher earn performance royalties every time the song is publicly played. This is one of the most common ways songs generate income without the artist being physically present.

Many artists do not realise how often their music may be played in public spaces. Yet each of those plays contributes to performance royalties that accumulate over time.

Master Use License

A master use license is permission to use the **actual recording** of a song. While a sync license covers the composition, the master use license covers the specific recorded version of that song. This is why two licenses are often needed for one placement.

If a film or advert wants to use your exact recorded version, they must get permission from whoever owns the master. If they cannot get that permission, they may choose to re-record the song with another artist to avoid using the original master.

This shows how important master ownership is. Owning your master gives you control and negotiating power when licensing opportunities arise.

Print License and How Licenses Work Together



A print license is required when lyrics or sheet music are reproduced in books, magazines, educational materials, or sheet music publications. While this is less common in pop music, it is very relevant for worship music, choral works, and educational music.

In real situations, multiple licenses can be triggered at the same time. For example, if your song is used in a TV advert, it may involve a sync license, a master use license, performance royalties when it airs, and mechanical royalties if it streams online.

Understanding how these licenses work together helps you see how one use of a song can create several income streams at once.

Section 3 — How Licensing Works in South Africa

The Role of SAMRO in Music Licensing

SAMRO is responsible for collecting **public performance royalties** for the composition. Whenever your song is played on radio, broadcast on TV, performed live, or played in public spaces like malls and restaurants, SAMRO collects money from those users on behalf of songwriters and publishers.

This means that if you wrote a song and it plays in any public environment, SAMRO ensures you are paid. You do not need to personally track every place your music is played. SAMRO's system monitors usage and distributes royalties accordingly.

For songwriters, SAMRO is one of the most important organisations because it protects the earning power of the composition whenever music is heard in public.

The Role of CAPASSO in Streaming and Reproduction

CAPASSO handles **mechanical royalties** for the composition. These royalties are generated whenever your song is reproduced, especially on streaming platforms like Spotify, Apple Music, and YouTube, or through digital downloads and physical copies.

Many artists register with SAMRO but forget CAPASSO. As a result, they miss out on mechanical income generated by streaming, even though they wrote the song. CAPASSO ensures that songwriters are paid when their music is digitally copied and distributed.

Understanding CAPASSO helps you see that streaming income is not only for the recording owner. The songwriter is also entitled to payment through mechanical rights.

The Role of SAMPRA for Recording Owners and Performers



SAMPRA looks after **neighbouring rights**, which relate to the master recording and the performers on that recording. When your recorded song plays on radio, TV, or in public spaces, SAMPRA ensures that the recording owner and performers are paid.

This is different from SAMRO, which pays the songwriter side. SAMPRA focuses on the recording side of the music. If you are an independent artist who owns your masters, this organisation is very important to you.

Session musicians and featured performers can also benefit from SAMPRA royalties if they are properly registered as contributors to the recording.

The Role of RISA in the Licensing Ecosystem

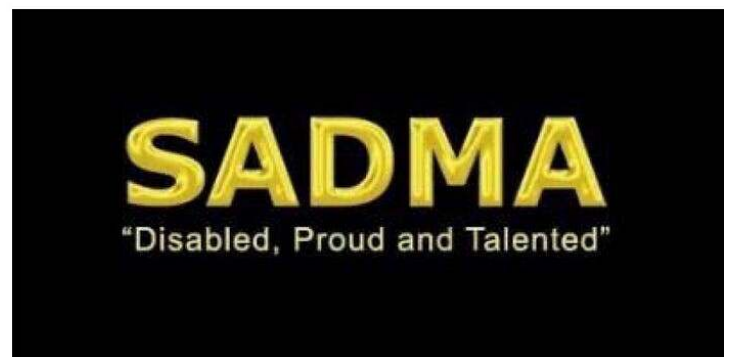


RISA represents the recording industry in South Africa and works closely with SAMPRA in protecting the interests of recording owners. While you do not collect royalties directly from RISA, it plays an important role in maintaining systems and standards for royalty collection.

RISA supports the framework that ensures recording owners are recognised and protected within the broader licensing system. It helps create the structure that allows neighbouring rights to function effectively.

Understanding RISA helps you see the bigger picture of how the recording side of the industry is organised and protected.

How These Organisations Work Together When a Song Is Licensed



When your song is used in a TV advert, film, or public broadcast, multiple organisations become involved at the same time. You may sign a sync license and master use license, but once the content airs, SAMRO, CAPASSO, and SAMPRA all begin collecting royalties from different angles.

SAMRO collects performance royalties for the composition. CAPASSO collects mechanical royalties if the content streams online. SAMPRA collects royalties for the recording owners and performers. All of this can happen from one single placement.

This shows that licensing in South Africa is a coordinated system where each organisation protects a different part of your rights and ensures you are paid correctly.

Section 4 — Sync Licensing for TV, Film, Adverts and YouTube

What Music Supervisors Look For

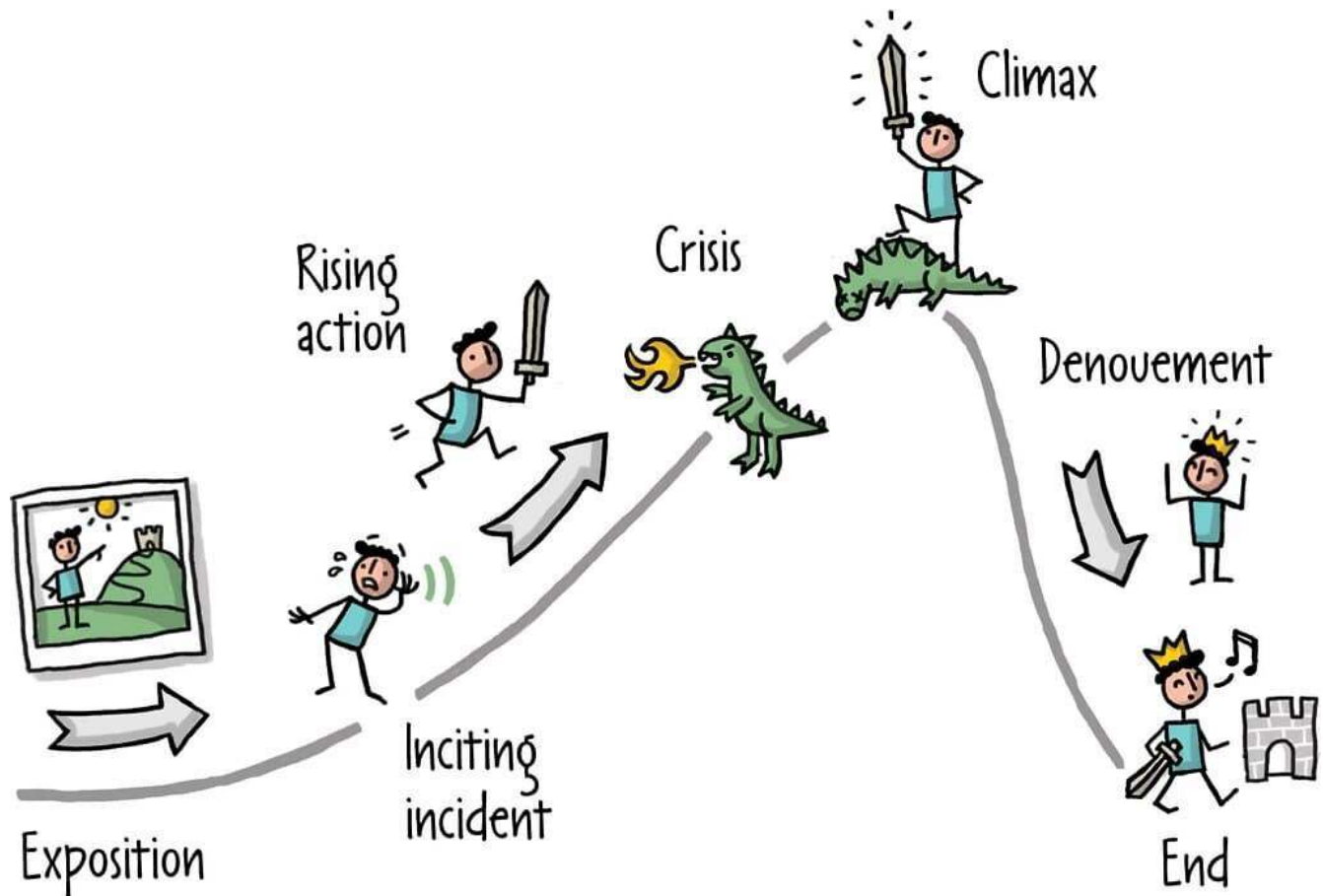


A music supervisor is responsible for finding the right music for visual content such as films, TV shows, and adverts. Contrary to what many artists think, supervisors are not searching for the most famous artist. They are searching for the song that emotionally fits the scene they are working on.

They care deeply about mood, tone, and how the music supports the story being told on screen. A song that perfectly captures the emotion of a moment is far more valuable than a popular song that does not fit the scene. This is why unknown independent artists are licensed regularly.

Supervisors also value music that is easy to license. Clear ownership, proper metadata, and quick access to files make a song far more attractive to them than a complicated rights situation.

How Songs Get Placed in Films and TV Shows



The placement process usually starts when a scene needs music. The supervisor searches through libraries, publishers, or personal contacts to find songs that match the emotion and timing of the scene. Several tracks are shortlisted for consideration.

Before any music is chosen, the supervisor asks two important questions: who owns the composition and who owns the master. If these answers are unclear, the song is often rejected because legal delays slow down production.

Once the rights are confirmed, licenses are signed and the song is placed into the production. Notice that ownership clarity is often more important than popularity in this process.

Licensing Music for Adverts

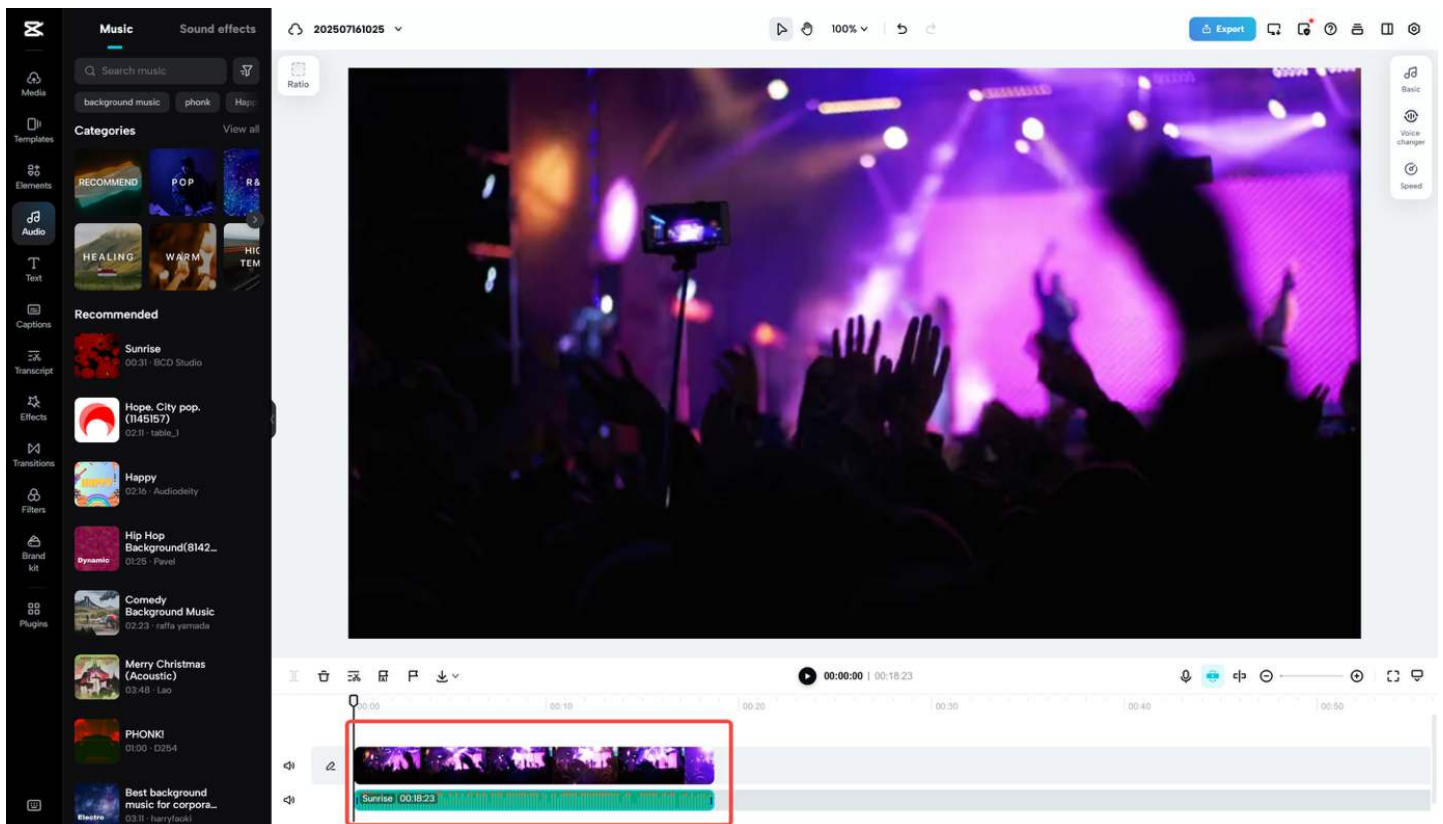


Adverts are powerful licensing opportunities because they often pay well upfront and are broadcast repeatedly. A single advert may air on TV, social media, and streaming platforms for months, triggering multiple royalty streams.

Brands look for music that connects emotionally with viewers. Independent music is often preferred because it is affordable, fresh, and easier to license than major label music.

An advert placement can generate a sync fee, a master use fee, performance royalties when broadcast, and mechanical royalties if streamed online.

Licensing Music for YouTube and Online Content Creators

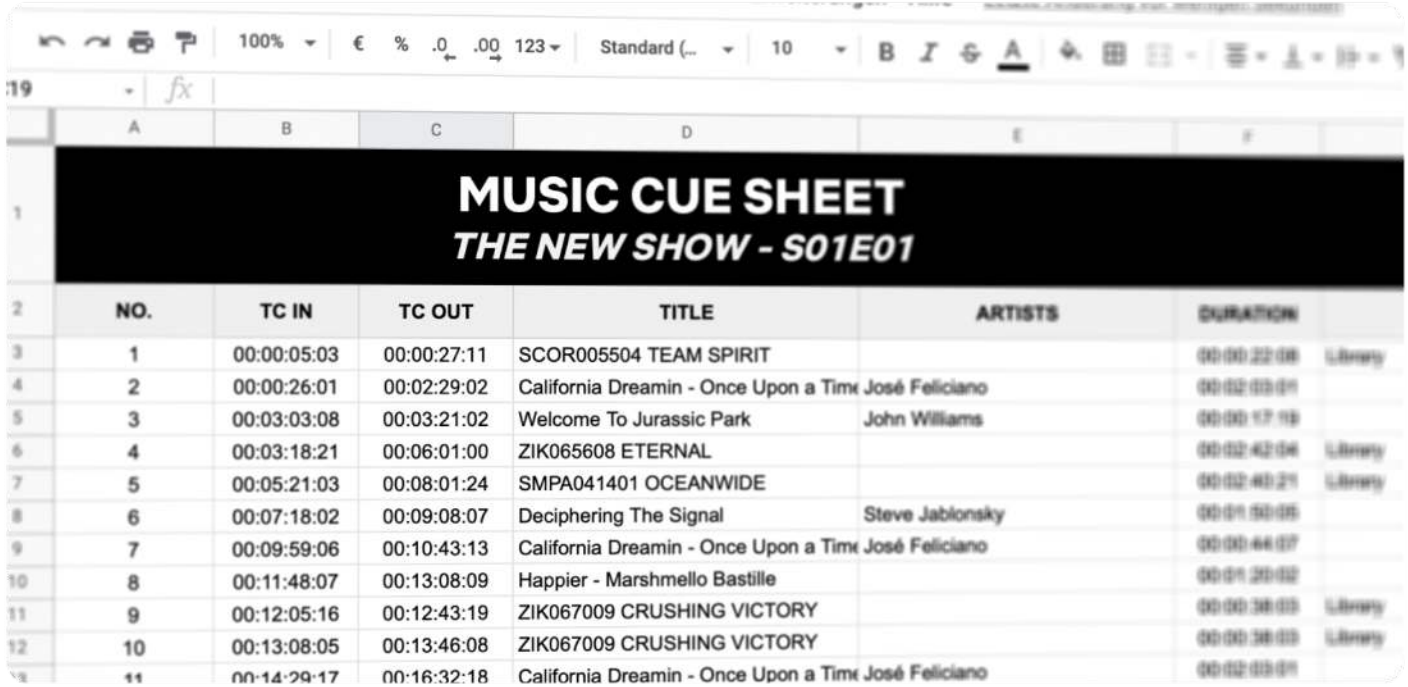


YouTube and online video platforms have become major spaces for sync licensing. Content creators constantly need background music for vlogs, documentaries, tutorials, and promotional videos.

When creators want to use music legally, they must obtain licenses. This is why many artists submit their music to libraries and sync agencies that serve online creators.

Even smaller YouTube channels can generate long-term income if your music is used across many videos over time.

Cue Sheets and Why They Matter



	A	B	C	D	E	F	G
1	MUSIC CUE SHEET THE NEW SHOW - S01E01						
2	NO.	TC IN	TC OUT	TITLE	ARTISTS	DURATION	
3	1	00:00:05:03	00:00:27:11	SCOR005504 TEAM SPIRIT		00:00:22:08	Library
4	2	00:00:26:01	00:02:29:02	California Dreamin - Once Upon a Time	José Feliciano	00:02:03:01	
5	3	00:03:03:08	00:03:21:02	Welcome To Jurassic Park	John Williams	00:00:17:19	
6	4	00:03:18:21	00:06:01:00	ZIK065608 ETERNAL		00:02:42:04	Library
7	5	00:05:21:03	00:08:01:24	SMPA041401 OCEANWIDE		00:02:40:21	Library
8	6	00:07:18:02	00:09:08:07	Deciphering The Signal	Steve Jablonsky	00:01:50:05	
9	7	00:09:59:06	00:10:43:13	California Dreamin - Once Upon a Time	José Feliciano	00:00:44:07	
10	8	00:11:48:07	00:13:08:09	Happier - Marshmello Bastille		00:01:20:02	
11	9	00:12:05:16	00:12:43:19	ZIK067009 CRUSHING VICTORY		00:00:38:03	Library
12	10	00:13:08:05	00:13:46:08	ZIK067009 CRUSHING VICTORY		00:00:38:03	Library
13	11	00:14:29:17	00:16:32:18	California Dreamin - Once Upon a Time	José Feliciano	00:02:03:01	

A cue sheet is a document created after a film, show, or advert is completed. It lists all the music used, how long it was used, and who owns the composition and publishing.

This document is submitted to **SAMRO** so that performance royalties can be calculated and paid correctly when the content is broadcast.

If a song is placed in a production but not correctly listed on a cue sheet, the artist may lose royalties. Professionals always ensure cue sheets are properly filed after placements.

Section 5 — Licensing for Streaming Platforms and Digital Stores

What Really Happens When Your Song Streams

When your song streams on platforms like **Spotify**, **Apple Music**, or **YouTube**, more is happening than most artists realise. That single stream is not just playing your recording; it is also reproducing and performing your composition at the same time.

This means three income paths are triggered simultaneously: recording income for the master owner, mechanical royalties for the songwriter, and performance royalties for the songwriter. One play can create multiple payments if everything is registered correctly.

Understanding this changes how you see streaming. It is not just “cents per stream.” It is an automated licensing system working in the background every time your music is heard.

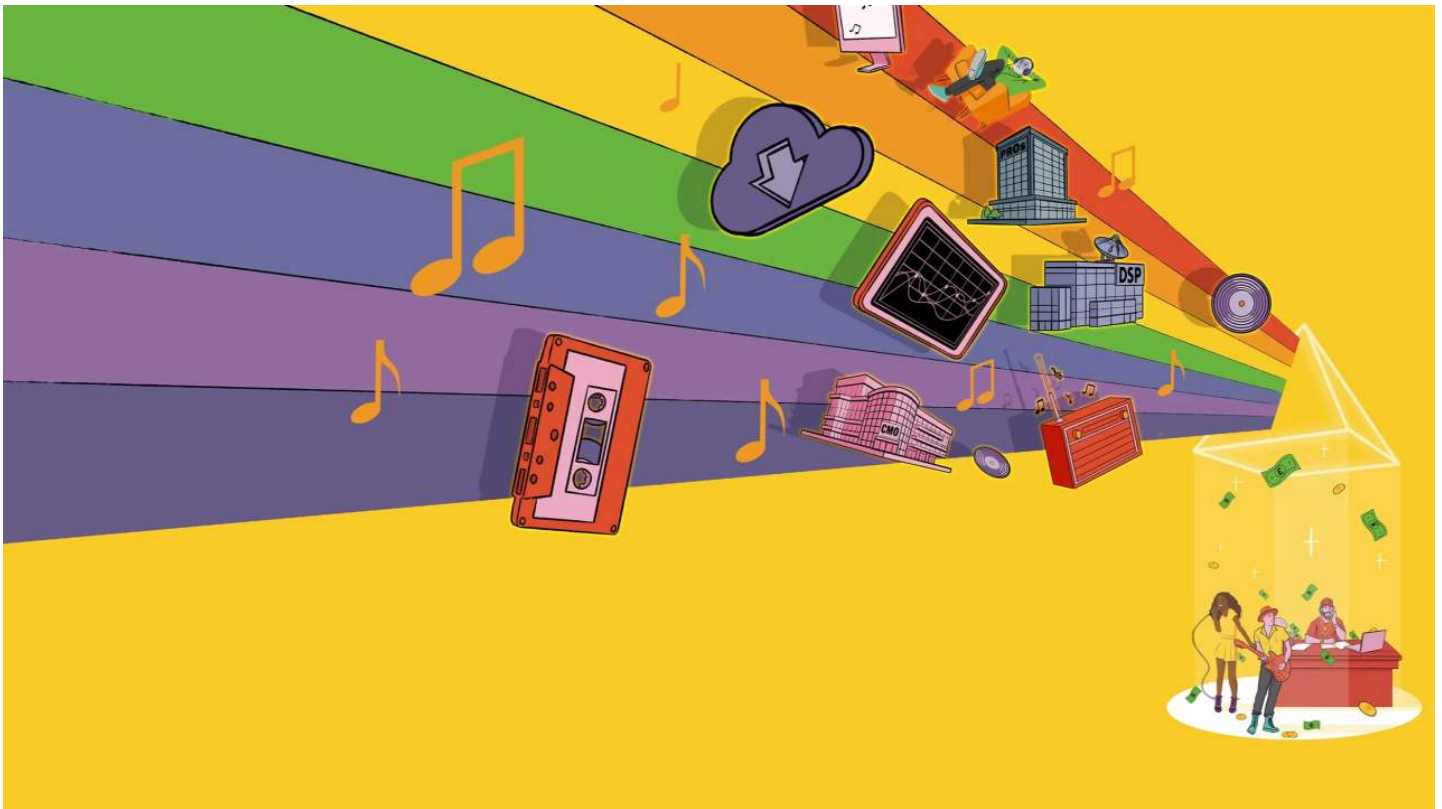
Why Metadata (ISRC and ISWC) Is So Important

Streaming platforms do not know who to pay by guessing. They rely on metadata — the information attached to your song. Two of the most important codes are ISRC for the recording and ISWC for the composition.

If these codes are missing, incorrect, or not linked to your registrations, royalties cannot be matched to you. The money may be held, delayed, or lost in the system because the platform cannot identify the rightful owner.

Good metadata is not administrative work. It is the system that allows your royalties to find you. Without it, streaming income becomes incomplete.

Mechanical and Performance Licenses in Streaming



Streaming is treated as both a mechanical reproduction and a public performance. Because of this, organisations like **CAPASSO** and **SAMRO** are involved even though the music is online.

CAPASSO collects mechanical royalties for the composition because the song is being digitally copied. SAMRO collects performance royalties because the song is being played to listeners.

If you are only receiving income from your distributor, you are missing the songwriter side of streaming royalties.

The Role of Distributors in Licensing

Distributors, also called aggregators, send your music to streaming platforms and digital stores. They collect the recording income (master royalties) on your behalf and pay you for those streams.

However, distributors do not collect SAMRO performance royalties or CAPASSO mechanical royalties. That responsibility belongs to you as the songwriter or publisher through proper registration.

This is why many independent artists get paid for the recording but nothing for the composition, even when they wrote the song themselves.

What This Means for Independent Artists

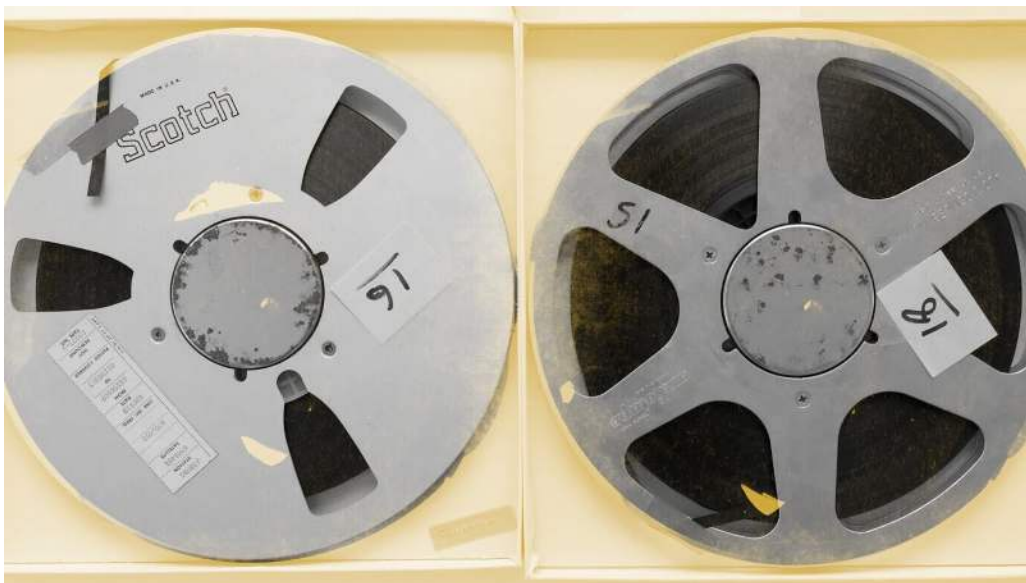
If you own your master, wrote your song, registered with the correct organisations, and supplied correct metadata, streaming becomes a multi-layer income system working for you every day.

Over thousands of streams and many songs, this system becomes meaningful income that grows over time. The key is preparation and registration, not just uploading music.

When you understand how streaming connects to licensing, you begin to treat every stream as part of a larger royalty ecosystem rather than a small isolated payment.

Section 6 — Master vs Composition: The Licensing Trap Many Artists Fall Into

Who Owns the Master Recording?



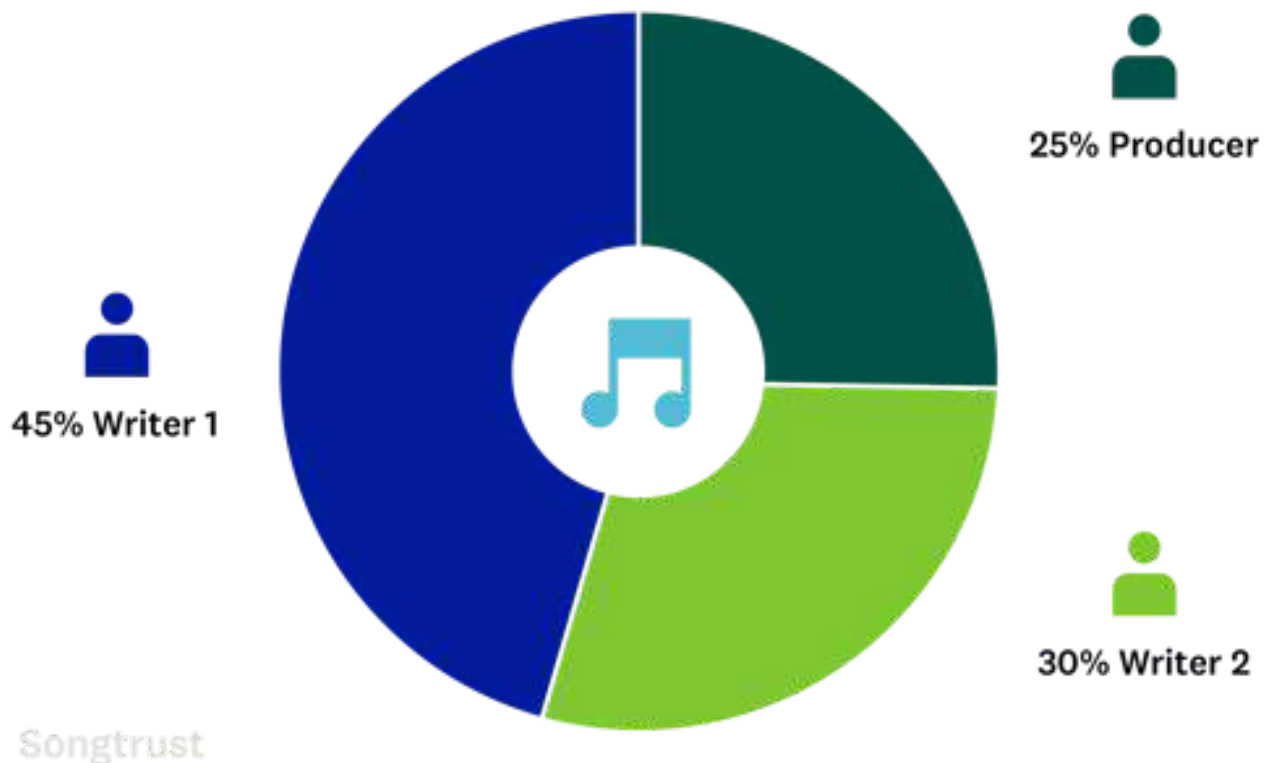
The master recording is the final audio version of your song — the file people hear on radio, TV, and streaming platforms. Ownership of this master usually belongs to whoever funded and controlled the recording process, unless a contract states otherwise.

If you are signed to a record label, the label often owns the master. If you recorded and paid for everything independently, you likely own it yourself. In some cases, producers may claim ownership depending on prior agreements.

This ownership matters because any use of that exact recording in films, adverts, or TV requires a **master use license** from the master owner.

Who Owns the Composition (The Song Itself)?

A Split Sheet Establishes Ownership of A Song



If these contributions are not discussed clearly, disputes arise later when licensing money starts to come in. This is one of the most common problems in music ownership.

Smart creators discuss ownership and percentages immediately after creating the song, not months later when opportunities appear.

The composition belongs to the people who wrote the lyrics, melody, and core musical structure of the song. These individuals are the songwriters and composers, and they control the publishing side of the music.

Even if you do not own the master recording, you can still own the composition and earn from it through performance, mechanical, and sync royalties. This is why publishing is often described as the long-term money in music.

Understanding composition ownership ensures you know your rights as a creator, even if you work with labels, producers, or collaborators.

What Happens When Producers and Collaborators Are Involved

When producers and collaborators contribute creatively to a song, they may earn ownership in the composition, not just a production credit. If a producer creates the beat, suggests melodies, or influences the arrangement, they may legally qualify as a co-writer.

The Importance of Split Sheets Before Release

Song Split Sheet

Date: _____

Song Title: _____

AKA(s): _____

Songwriter Name & Contact Info	Affiliation (ASCAP, BMI, SESAC)	Publisher Name & Contact Info	Ownership Percentage (%)

The undersigned all agree that the information above is correct.

Signature

Date

Signature

Date

Signature

Date

Signature

Date

Signature

Date

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A split sheet is a simple document that records who owns what percentage of the composition. It should be completed and signed by everyone involved immediately after the song is created.

Without a split sheet, registering the song becomes difficult, licensing becomes delayed, and royalties may be held because ownership is unclear.

This one-page document protects years of potential income and prevents conflicts between collaborators.

Publishing Deals vs Record Deals in Licensing



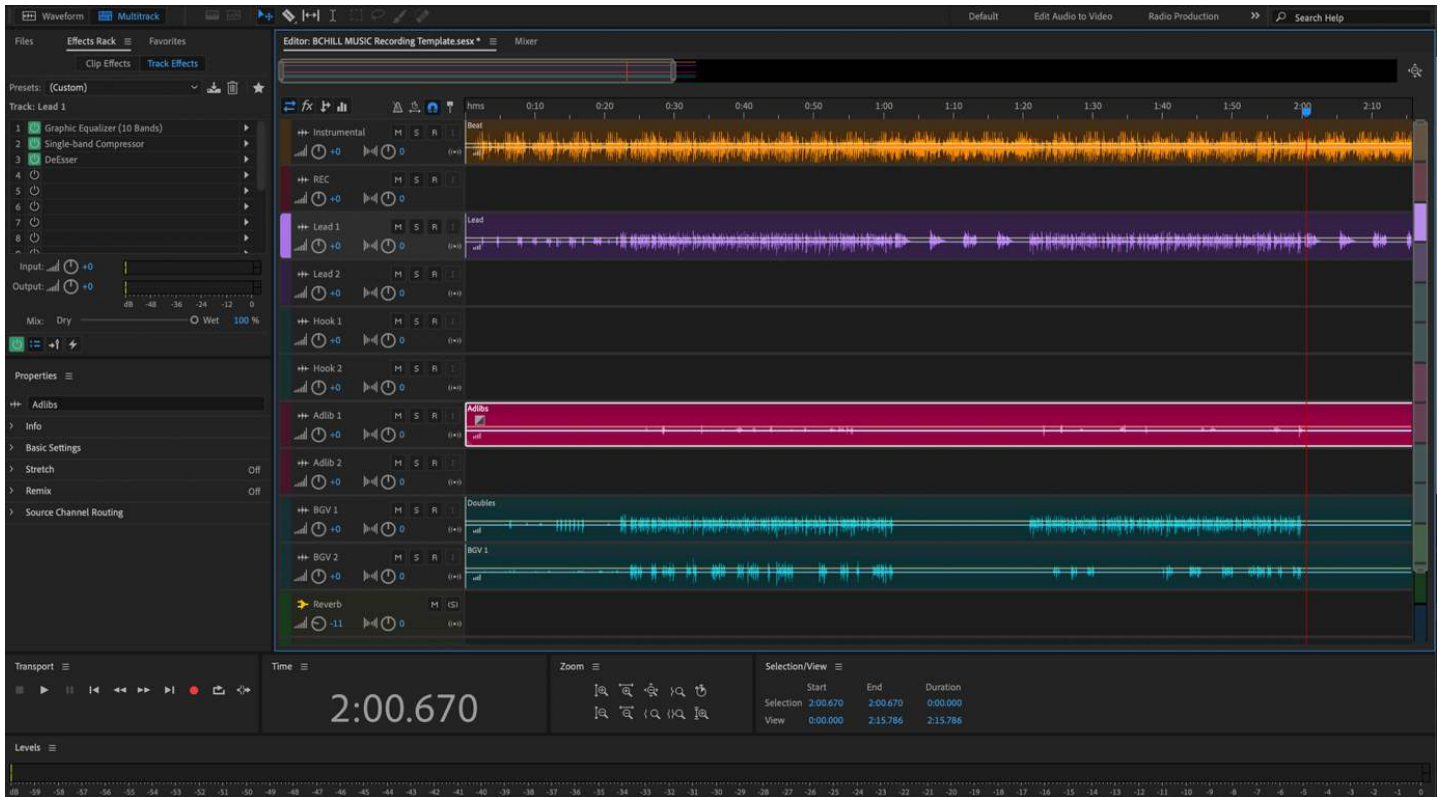
A record deal usually affects the master recording, while a publishing deal affects the composition. These are two different agreements, and you can sign one without signing the other.

Many artists sign record deals and do not realise they still control their publishing rights. Those publishing rights are what generate long-term licensing income through performance, mechanical, and sync royalties.

Understanding the difference between these two types of deals allows you to negotiate smarter and protect the most valuable part of your music – the song itself.

Section 7 — How to Prepare Your Music to Be License-Ready

Instrumentals, Clean Versions, and Stems



For licensing, great music is not enough — **flexible music** is what gets placed. Editors often need versions that fit around dialogue, voiceovers, or scene changes. That's why supervisors prefer songs that already have instrumentals, clean edits, and stems ready to go.

An instrumental allows dialogue to sit where vocals would normally be. A clean version avoids problems with explicit lyrics for broadcast. Stems (separate tracks like drums, bass, keys, vocals) give editors the freedom to reshape the song to match the scene.

When you can supply these versions immediately, you become easy to work with. And in licensing, easy always wins.

Proper Metadata and Registration

Use arrow keys (or ENTER key after editing) to navigate fields.

Tag	Value
Artist Name	The Beatles
Track Title	Sgt. Pepper's Lonely Hearts Club Band
Album Title	Sgt. Pepper's Lonely Hearts Club Band
Track Number	1/13
Year	1967
Genre	Pop
Comments	

Buttons: Add, Remove, Clear

Genres: Edit..., Reset...

Template: Load..., Save..., Set Default

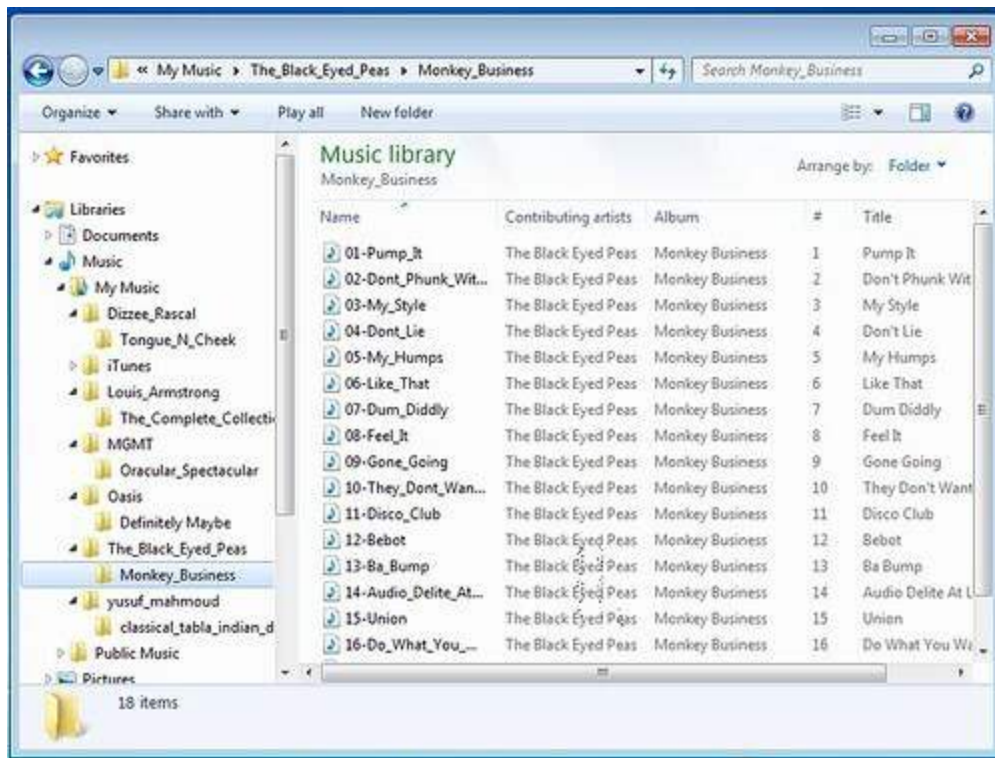
Buttons: OK, Cancel, ?

Every audio file you share for licensing should already contain clear metadata: song title, artist, ISRC, writers, splits, publisher, and contact details. This information must match what you've registered with collection bodies.

Supervisors and libraries love tracks with complete information because it reduces legal risk. If they must chase you for details, they often move on to another song.

Metadata is not admin. It is the passport that allows your song to travel through the licensing system smoothly.

Creating a Licensing Folder for Every Song



Each song should have its own simple licensing folder containing: the WAV master, instrumental, clean version, stems, lyrics, split sheet, and a metadata sheet. When an opportunity appears, you should be able to send a single link within minutes.

This level of organisation shows professionalism. It tells supervisors and agencies that you understand how the industry works and that you are ready for placements.

Prepared artists don't panic when opportunities come. They respond quickly and confidently.

Organising Your Music Catalogue by Mood and Use

Microsoft Excel - Teoalida-Music-Database-ORIGINAL.xlsx

General																	Details		Score	Average rating				Rated songs			
Rank	Artist / band	Country	Importance	Artist type	Genres	Years active	Sales (mil)	Final Score	Total	Sound	Voice	Mix	Addition	Diversity factor	Songs value	Songs number	16	15									
Teoalida's Music Database - Copyright 2005-2021 © www.teoalida.com/database/music																											
Ranking of artists with at least 10 rated songs																											
1	Tatiana*	Mexico	A	Female solo	Pop, rock, latino, children	1984-1994	9	9254.7170	8.72	2.26	2.50	2.02	1.94	1.1310	845	303	4										
2	Aqua	Denmark	A	Mixed band	Bubblegum dance	1994-2001	29	8921.3319	9.91	2.06	2.86	2.63	2.37	1.3374	155	35	2	3									
3	Fandango	Mexico	B	Female band	Pop, rock, flamenco	1985-1991	-	8698.0727	10.57	3.05	2.76	2.30	2.46	1.2450	152	37	2										
4	Shakin' Stevens	Wales	A	Male solo	Rock&roll	1969-1992	-	8456.7712	9.85	3.19	2.22	2.40	2.05	1.1674	295	88	3										
5	Girls2	Japan	B	Female band	J-Pop	2017-_____	?	8322.9441	9.63	1.79	2.74	2.64	2.46	1.1643	300	92	3										
6	Caramell	Sweden	C	Female band	Bubblegum dance	1998-2002	-	8176.2732	10.86	2.39	2.61	3.14	2.71	1.1877	107	28	1	4									
7	Xuxa	Brazil	A	Female solo	Pop, rock, children	1983-_____	56	8154.6460	7.36	1.96	2.05	1.85	1.50	1.1395	700	293	1	4									
8	Timbiriche	Mexico	A	Mixed band	Pop, rock	1982-1994	30	8136.1962	8.96	2.74	2.34	1.86	2.03	1.1435	390	133	3										
9	Pasărea Colibri	Romania	B	Male band	Folk, rock	1992-2003	?	7933.0075	8.80	2.71	2.24	1.88	1.97	1.2367	222	66	1	3									
10	Rednex	Sweden	A	Mixed band	Country-eurodance	1994-_____	10	7869.6863	9.34	2.63	2.38	2.41	1.94	1.2712	121	32	2										
11	Aya Matsuura	Japan	B	Female solo	J-Pop	2001-_____	1	7763.9814	8.94	2.26	2.60	1.74	2.34	1.1609	271	90	2										
12	Maria Isabel	Spain	B	Female solo	Pop, folk	2004-_____	1	7760.4488	9.33	1.80	2.74	1.96	2.83	1.2153	158	46	1	2									
13	RBD	Mexico	A	Mixed band	Pop	2004-2009	60	7535.3196	9.35	2.61	2.53	2.09	2.12	1.1415	201	66	1										
14	Alan Jackson	USA	A	Male solo	Country	1989-_____	50	7383.1469	8.05	2.53	2.09	1.60	1.83	1.1603	306	113	1										
15	Avril Lavigne	Canada	A	Female solo	Rock	2002-_____	30	7311.7925	9.89	3.08	2.24	2.54	2.03	1.1332	118	37											
16	Rionegro & Solimões	Brazil	B	Male band	Sertaneja	1982-_____	-	7311.0803	7.27	2.52	1.74	1.48	1.54	1.1443	433	182	2										
17	Bambee	Norway	B	Female solo	Bubblegum dance	1997-2001	-	7245.8673	10.33	2.29	2.71	2.71	2.63	1.1274	79	24											
18	Hannah Montana	USA	A	Soundtrack	Rock	2006-_____	11	7177.8144	9.64	2.70	2.42	2.55	1.97	1.1493	105	33	1										
19	Twinnies	Germany	C	Female band	Folk	2010-_____	-	7151.2105	10.58	2.67	2.75	2.58	2.58	1.1452	42	12											
20	Angélica	Brazil	A	Female solo	Pop, children	1987-_____	13	7140.5463	7.25	1.74	2.10	1.67	1.75	1.1557	371	153	2										
21	Desperado	Romania	B	Male band	Country, rock	2000-2003	-	7113.3949	9.69	3.17	2.45	2.00	2.07	1.1486	93	29	1										
22	Taylor Swift	USA	A	Female solo	Country	2006-_____	40	7099.9971	9.81	2.93	2.56	2.30	2.04	1.1423	86	27											
23	Garth Brooks	USA	A	Male solo	Country	1989-_____	220	7099.2036	8.68	2.69	2.25	1.72	2.01	1.1342	201	72											
24	Kyary Pamyu Pamyu	Japan	A	Female solo	J-Pop	2010-_____	?	6983.7184	8.80	2.00	2.31	2.44	2.05	1.1423	158	55	1										
25	Xtreme Kids	USA	C	Mixed band	Rock, christian	2007-_____	-	6967.3087	9.60	2.83	2.63	2.29	1.86	1.1188	105	35											
26	Eliana	Brazil	A	Female solo	Pop, children	1994-_____	5	6915.0806	7.26	1.60	2.21	1.77	1.68	1.1144	378	168	1										
27	Cartoons	Denmark	B	Mixed band	Techno, electronic	1998-2003	2	6904.1641	8.80	2.10	2.30	2.40	2.00	1.2418	68	20											

Songs database | Artist ranking | Genres ranking | Years ranking | Distribution | Introduction

Type here to search

2:23 AM 10/17/2021

Instead of storing songs randomly, organise your catalogue by genre, mood, tempo (BPM), and possible usage. Supervisors often search for music based on emotion first, not artist name.

Labels like *cinematic*, *uplifting*, *emotional*, *energetic*, or *background* make it easier for you and others to find the right track for the right scene.

When your catalogue is organised this way, pitching becomes faster and more effective.

Creating a One-Sheet for Pitching

EMMA LYNN

Songwriter – Sync Artist – Topliner



CONTACT

Phone
804-840-9351

Mail
emmalynnwhite92@gmail.com

Location
Nashville, TN

FOLLOW ME

Instagram: @emmalynnwhite

TikTok: @emmalynnwhite

Spotify: Emma Lynn & EMMALY

Apple Music: Emma Lynn & EMMALY



MY BIO

Meet Emma, a Nashville-rooted songwriter, sync artist, and topliner with a passion for country music. Growing up immersed in country tradition, Emma has spent the last 13 years honing her craft, expanding her network of collaborators, and making her mark in the sync world with numerous successful TV and film placements.

★ NOTEABLE

Songtank Winner 2022 Nashville, H.O.M.E Studios	Best Cover Ever 2nd Place, Keith Urban Ep
Grand Ole Opry Performed Original Song with Austin Burke	The Voice Competitor June, 2018
	Music City Song Star 2nd Place Winner

● SYNC

TV Placements
Netflix, Abc, Hulu, Hallmark Etc 2019 – 2024

• Selling Sunset	• Temptation Island
• American Ninja Warrior	• Botched
• Love Island	• Put A Ring On It
• Teen Mom	• Welcome to Plathville
• Love Is Blind	• Married at First Sight
• Selling The OC	• The Hamptons
	• Queer Eye

Sync Artist Name : EMMALY
Streams 500,000 + on Apple Music, Spotify

COLLABORATORS

• Kaylin Roberson	• Zach Manno
• Wyatt Durette	• Stone Aielli
• Sarah Reeves	• Kendall Brower
• Dan Swank	• Clara Park
• Jamie Kenney	• Jennifer Wayne
• Emma Klein	• Evan Coffman
• Stevie Woodward	• Phil Barnes
• David Hodges	• Taylor Acorn
• Jet Harvey	• Steve Soloman

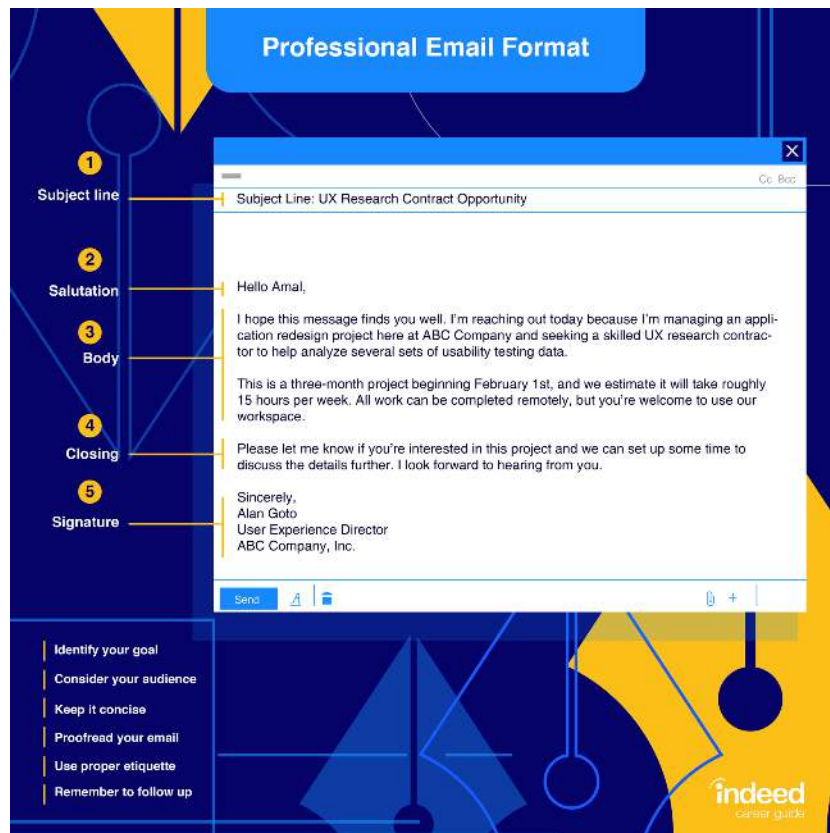
A one-sheet is a single page that introduces you and your song for licensing. It includes your artist name, short bio, song description, mood, ownership details for master and composition, and contact information.

This document is what you send when pitching to supervisors, libraries, and sync agencies. It presents you as organised and professional rather than just creative.

In licensing, presentation matters. A clear one-sheet often makes the difference between being ignored and being considered.

Section 8 — How to Pitch Your Music for Licensing Opportunities

Understanding What Pitching Really Is



Pitching your music is not begging someone to listen to your song. It is presenting your music as a **solution** to a problem a supervisor, agency, or content creator is trying to solve. They need music that fits a scene, a mood, or a brand message — and your job is to show that your track fits that need.

This means you must think from their perspective. They are not looking for your best song. They are looking for the **right** song. When you understand this, your pitch becomes focused and relevant instead of emotional and lengthy.

Good pitching is short, clear, and professional. It respects the recipient's time and immediately shows why your music is useful to them.

Contacting Music Supervisors the Right Way

Emma Wall

Chicago, IL
United States

555-555-5555
hello@kickresume.com

18 February 2021
Application for Music Licensing Agent

Dear Hiring Manager,

I am writing to express my interest in the Music Licensing Agent position. With 8 years of experience in representing copyright owners of musical works, I am excited about the opportunity to contribute my skills and expertise to your team.

Currently serving as a Music Licensing Representative at GreatJob! Studios, I have successfully managed licensed music deals, payment schedules, and contract negotiations for a variety of clients. My responsibilities also include securing song placements, hiring composers, and advising on music briefs for various projects. I have a strong understanding of song copyrights, publishing, and licensing standards for promotional and in-game uses.

I am relocating to Michigan and am eager to find a new opportunity closer to my new home. I have attached my resume for your review and I look forward to the possibility of discussing how my experience aligns with the needs of your team. Thank you for considering my application.

Sincerely,
Emma Wall

Emma Wall

Music supervisors receive hundreds of emails. Long messages, large attachments, and unclear information are quickly ignored. Your email should be brief, direct, and include only what they need to know.

They want to see: the mood of the song, confirmation that you control master and publishing, and a streaming link to listen. That's it. If they like it, they will ask for more information.

Remember, the goal is not to impress them with your story. The goal is to show that your music is easy to license and fits their needs.

Approaching Sync Agencies and Music Libraries

Submit Your Music

Enter your details for evaluation

Artist Name

First Name

Last Name

E-mail

example@example.com

Track Name

Album Name

Upload Music


Upload a File
Drag and drop files here

Submit

Guide to Music Licensing in South Africa

Song Title

Enlighten Me

Manage Songs

NewOpenDeleteSaveSave As

This Song

Options

Select Tag Type

GenresMoodsKeywords

Search

Clear

Selected Tags

Show AllClear AllClear Sub-Genres

Genres (Select a main genre and its sub-genres)

Pop

Country

Rap & Hip Hop

Rock

Metal

Singer-Songwriter

Dance

Electronic & EDM

House & Trance

Jazz

Blues

Adult Contemporary

R&B & Soul

Reggae

Latin

Alternative

Folk

New Age

Classical

Christian & Gospel

World Music

Misc. & Custom

Main Genre

Copy To Clipboard

Pop

Sub-Genres

Count 2

Copy To Clipboard

Alternative Pop, Pop Rock

Moods

Count 9

Copy To Clipboard

Aggressive, Angry, Confrontational, Driving, Dynamic, Explosive, Powerful, Sarcastic, Unfriendly

Keywords

Count 10

Copy To Clipboard

2010s, Anger, Breakup, Drama, Drama Action, Goodbye, Love, Promos & Trailers, Relationships, Tension

Export All Tags As .CSV File

Sync agencies and music libraries are often easier to approach than individual supervisors because they actively look for music to add to their catalogues. These companies supply music to films, adverts, TV shows, and online creators.

When submitting to them, they pay close attention to metadata, genre tags, moods, BPM, and ownership clarity. They want songs that are already prepared for licensing.

Being accepted into a good music library can create ongoing licensing opportunities without you constantly pitching.

The Email Pitch Structure That Gets Responses

Professional Email Format

1 **Subject line**: Subject Line: UX Research Contract Opportunity

2 **Salutation**: Hello Amal,

3 **Body**:
I hope this message finds you well. I'm reaching out today because I'm managing an application redesign project here at ABC Company and seeking a skilled UX research contractor to help analyze several sets of usability testing data.

This is a three-month project beginning February 1st, and we estimate it will take roughly 15 hours per week. All work can be completed remotely, but you're welcome to use our workspace.

4 **Closing**: Please let me know if you're interested in this project and we can set up some time to discuss the details further. I look forward to hearing from you.

5 **Signature**:
Sincerely,
Alan Goto
User Experience Director
ABC Company, Inc.

Tips:

- Identify your goal
- Consider your audience
- Keep it concise
- Proofread your email
- Use proper etiquette
- Remember to follow up

indeed career guide

A strong pitch email usually includes a clear subject line, two or three sentences describing the mood and style of the track, confirmation of ownership, and a listening link. Keep it simple and easy to read.

Avoid sending attachments or long explanations. The goal is to make it effortless for the recipient to listen and understand the licensing situation immediately.

This format shows professionalism and increases the chances of your email being read rather than ignored.

What Not to Do When Pitching



DO

- **Create** content readers want to see
- **Invite** your audience to engage with your emails
- **Include** a physical address and a clear way to unsubscribe
- **Design** emails with computers, tablets, and phones in mind
- **Clean** your email list regularly



DON'T

- **Use** spam triggering words or phrases
- **Pack** emails with large images
- **Send** to people you haven't received consent from
- **Embed** forms or survey within the email



mailmunch

Common mistakes include sending large audio files, writing very long emails, pitching the wrong genre to the wrong person, and following up too aggressively. These behaviours quickly damage your professional image.

Pitching is about building relationships, not forcing placements. Respectful communication and patience go a long way in this industry.

When you avoid these mistakes and present your music professionally, you position yourself as someone supervisors and agencies are willing to work with repeatedly.

Section 9 — Real South African Licensing Case Studies

Lesson 1: A Song Used in a TV Advert



Imagine a local brand creating a 30-second TV advert that needs emotional background music. They discover an independent track that perfectly fits the mood and message of the campaign. The artist is not famous, but the song fits the scene.

The brand must obtain a **sync license** for the composition and a **master use license** for the recording. An upfront fee is paid to the rights holders before the advert is released.

Once the advert begins airing on TV and online platforms, performance and mechanical royalties are triggered repeatedly. One short advert can generate income for months through multiple royalty paths.

Lesson 2: A Song Placed in a Local Film or TV Series



A film producer needs music for an emotional scene in a local movie or TV series. They license a song from an independent artist for a one-minute segment of the film.

The artist receives a sync fee and a master use fee upfront. But the story does not end there. Every time the film or series is broadcast on television, performance royalties are generated again.

If the film is later streamed online or shown internationally, additional royalties may continue for years. One placement can have a very long financial life.

Lesson 3: A Song Earning from Radio Airplay



A radio station adds a song to its playlist rotation. The artist may not even know how often the song is being played, but each play is recorded and tracked.

Every time the song plays, performance royalties are collected for the composition by **SAMRO**, while neighbouring rights royalties for the recording are collected by **SAMPRA**.

There is no sync deal here, no advert, no film — just radio airplay quietly generating licensing income over time.

Lesson 4: A Song Earning from Retail and Public Spaces

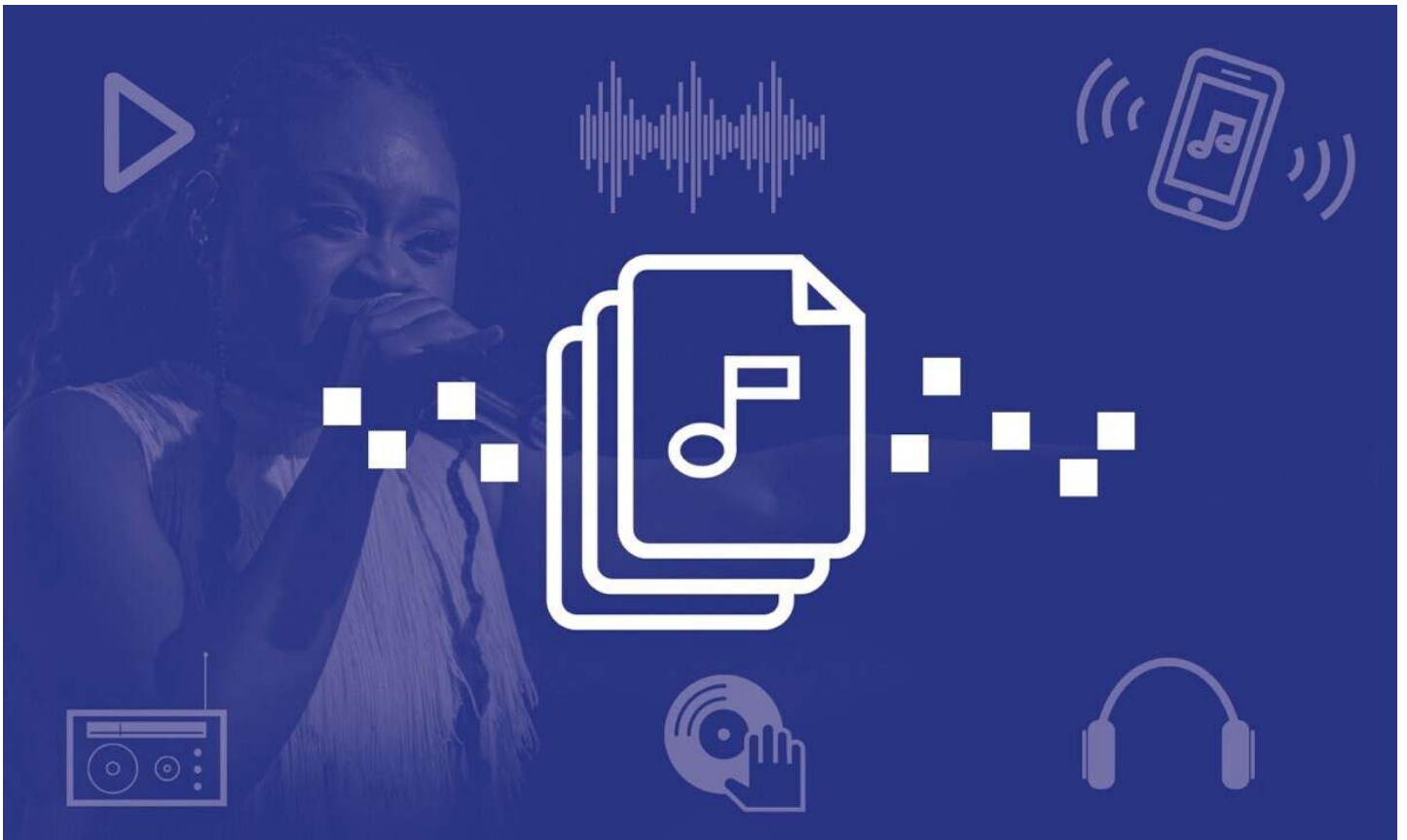


Retail stores, malls, restaurants, gyms, and salons all play background music legally. These businesses pay blanket license fees to play music in their spaces.

From these fees, royalties are distributed to songwriters and recording owners through the appropriate organisations. Your song may be playing in many places without you ever hearing it yourself.

Yet, each of those plays contributes to licensing income that accumulates quietly over time.

Lesson 5: What These Case Studies Teach Us



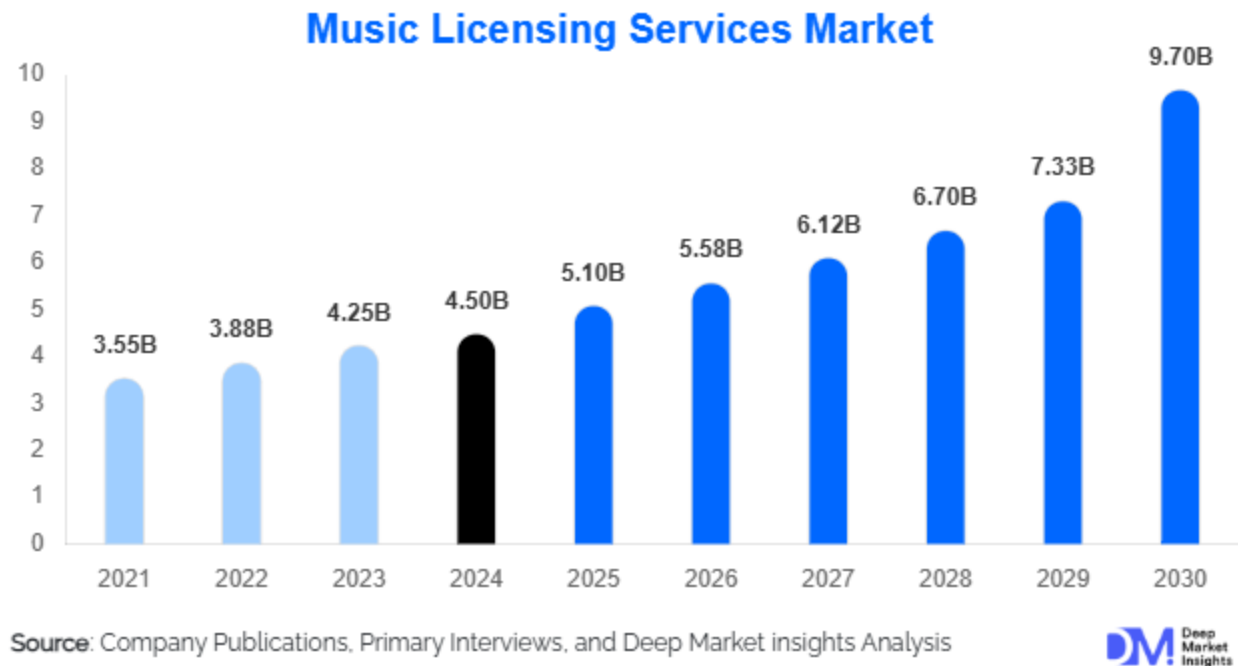
In all these examples, the artists were not necessarily famous. What they had in common was ownership clarity, proper registration, and music that was easy to license.

These case studies show that licensing income often comes from everyday uses of music — adverts, films, radio, and public spaces — not just from streaming numbers.

Licensing rewards prepared creators who understand their rights and keep their music ready for opportunities.

Section 10 — Turning Licensing into Long-Term Passive Income

Building a Licensing Catalogue Strategy



Licensing success rarely comes from one song. It comes from a **catalogue** of songs that cover different moods, tempos, and styles. Supervisors and libraries prefer creators who can offer multiple options for different scenes rather than a single track.

This means creating music intentionally: some songs for cinematic moods, some for uplifting adverts, some for emotional scenes, and some for background ambience. Each song becomes part of an inventory that can be used in different situations.

When you think this way, you stop releasing random music and start building a strategic collection of licensable assets.

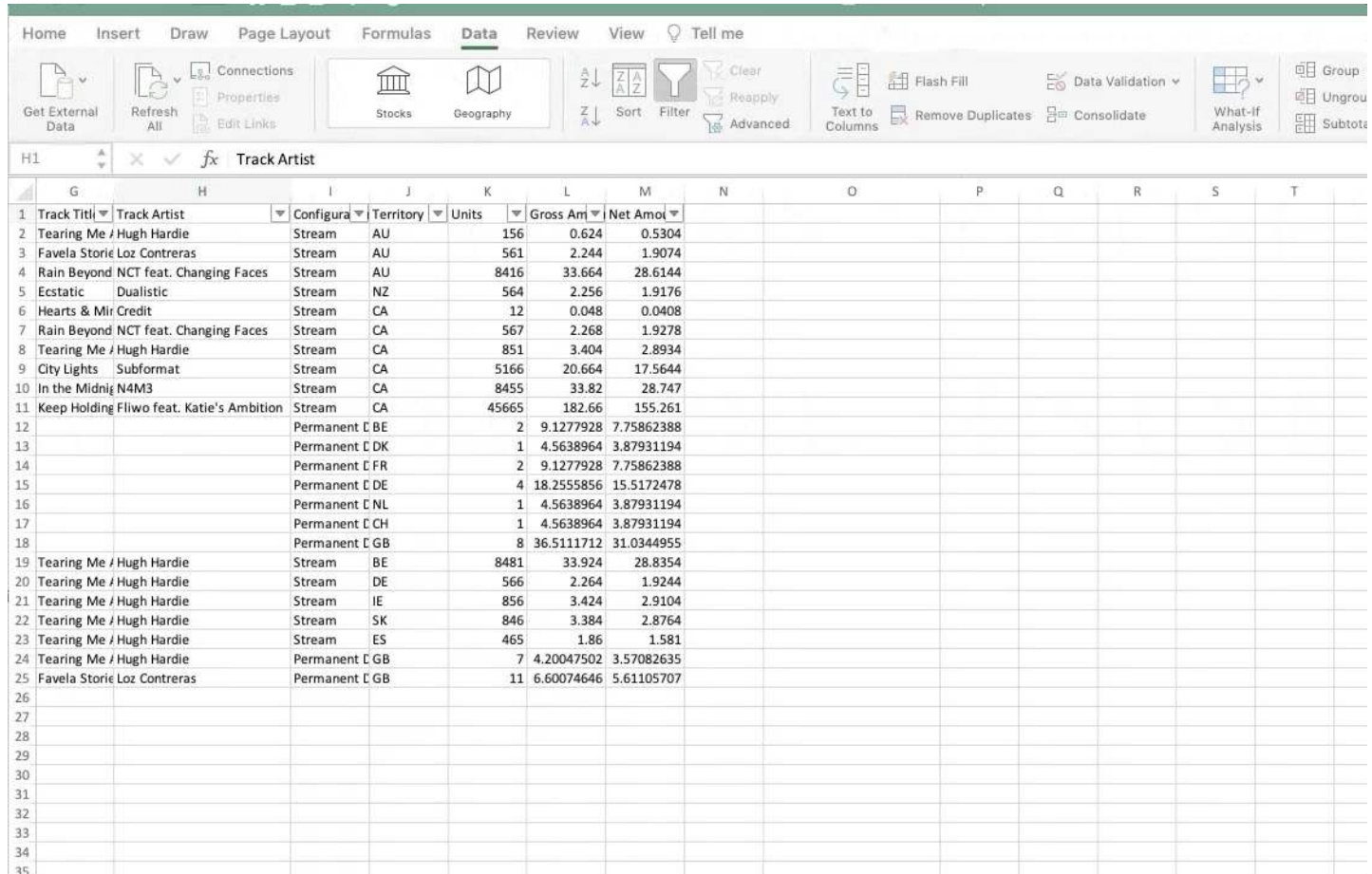
Why Quantity and Quality Matter Together

One excellent song is valuable. Twenty well-prepared songs are powerful. Over time, a hundred songs can become a serious source of income. Licensing works on probability — the more quality music you have available, the higher your chances of placements.

Supervisors often return to artists who have large catalogues because they can find different tracks for different needs. Consistency builds trust and repeat opportunities.

This is why professionals focus on steady output and organisation over long periods.

Tracking Your Royalties Like a Business Owner



	G	H	I	J	K	L	M	N	O	P	Q	R	S	T
1	Track Title	Track Artist	Configura	Territory	Units	Gross Am	Net Am							
2	Tearing Me / Hugh Hardie		Stream	AU	156	0.624	0.5304							
3	Favela Storie Loz Contreras		Stream	AU	561	2.244	1.9074							
4	Rain Beyond NCT feat. Changing Faces		Stream	AU	8416	33.664	28.6144							
5	Ecstatic	Dualistic	Stream	NZ	564	2.256	1.9176							
6	Hearts & Mir Credit		Stream	CA	12	0.048	0.0408							
7	Rain Beyond NCT feat. Changing Faces		Stream	CA	567	2.268	1.9278							
8	Tearing Me / Hugh Hardie		Stream	CA	851	3.404	2.8934							
9	City Lights	Subformat	Stream	CA	5166	20.664	17.5644							
10	In the Midnij N4M3		Stream	CA	8455	33.82	28.747							
11	Keep Holding Fliwo feat. Katie's Ambition		Stream	CA	45665	182.66	155.261							
12			Permanent C	BE	2	9.1277928	7.75862388							
13			Permanent C	DK	1	4.5638964	3.87931194							
14			Permanent C	FR	2	9.1277928	7.75862388							
15			Permanent C	DE	4	18.2555856	15.5172478							
16			Permanent C	NL	1	4.5638964	3.87931194							
17			Permanent C	CH	1	4.5638964	3.87931194							
18			Permanent C	GB	8	36.5111712	31.0344955							
19	Tearing Me / Hugh Hardie		Stream	BE	8481	33.924	28.8354							
20	Tearing Me / Hugh Hardie		Stream	DE	566	2.264	1.9244							
21	Tearing Me / Hugh Hardie		Stream	IE	856	3.424	2.9104							
22	Tearing Me / Hugh Hardie		Stream	SK	846	3.384	2.8764							
23	Tearing Me / Hugh Hardie		Stream	ES	465	1.86	1.581							
24	Tearing Me / Hugh Hardie		Permanent C	GB	7	4.20047502	3.57082635							
25	Favela Storie Loz Contreras		Permanent C	GB	11	6.60074646	5.61105707							
26														
27														
28														
29														
30														
31														
32														
33														
34														
35														

Successful creators do not “hope” money is coming in. They check statements from **SAMRO**, **CAPASSO**, and **SAMPRA**, as well as their distributor reports.

By reviewing statements regularly, you can spot missing registrations, incorrect metadata, or unpaid royalties and correct them early. This habit turns licensing into a managed income stream rather than a mystery.

Treating your music like a business means monitoring the money it generates.

Thinking Like a Music Business Owner



Creators often ask, “Is this song nice?” Business owners ask, “Where can this song be used?” This small change in thinking affects how you produce, organise, and pitch your music.

When you create with usage in mind, you naturally prepare instrumentals, organise metadata, and think about moods and scenes. Your music becomes easier to license because it was designed with purpose.

This mindset turns creativity into strategy.

How Songs Keep Earning Long After Release



A song released today can be licensed into an advert next year, used in a film five years later, and continue playing in stores and streaming platforms for decades. Unlike many products, songs do not expire.

Licensing turns music into a long-term digital asset that continues working for you long after the recording session is finished.

When you combine preparation, organisation, and strategy, your catalogue becomes a system that generates passive income over time.

Section 11 — Licensing Checklist and Practical Templates

The Complete Licensing Readiness Checklist

Before you pitch a single song for licensing, you should be able to tick off a simple readiness checklist. This checklist ensures your music is not only creative, but professionally prepared for real opportunities.

You should have: ownership clarity (master and composition), signed split sheets, ISRC and ISWC codes, correct registrations with **SAMRO**, **CAPASSO**, and **SAMPRA**, plus instrumental, clean versions, stems, lyrics, and metadata sheets for each song.

If any of these are missing, licensing becomes slow, complicated, or impossible. Prepared artists can respond to opportunities within minutes because everything is already in place.

Split Sheet Template (Song Ownership Agreement)

COLLABORATION AGREEMENT

This agreement ("Agreement") made and entered into this ____ day of _____, 20____ by and between _____ and _____ (hereinafter referred to as "Artist(s)") regarding the collaboration of the music of a musical composition titled "_____" (hereinafter "Composition") and a master recording of the Composition ("Master") embodied in an Audio Product recorded by Artist under the following terms:

1. **OWNERSHIP RIGHTS:** That the copyright in the Master and Composition shall be secured and held in the names of the parties hereto, with income from the Master, writing credit, songwriter and publishing income from the Composition being listed and divided as follows:

Music: _____ (____%)
Music: _____ (____%)
Lyrics: _____ (____%)
Lyrics: _____ (____%)

Master: _____ (50%)
Master: _____ (50%)

2. **ADMINISTRATION AND RIGHTS:**

a. **Composition:** Each Artist shall have the right to administrate his own rights to his publishing rights to the Composition either individually or through the Artist's publishing designee. Any decision concerning the alterations or omissions from or additions to the music of the Composition shall be by the unanimous decision of the parties and referenced in writing. All income received for publishing royalties for the Composition shall be divided amongst the Writers as set forth herein with each Artist to receive his royalties directly from any third party licensees. Each Artist shall receive Artist's share of performance royalties directly from Artist's own performance rights affiliate. Each Artist shall be responsible for notifying his own performance royalty affiliate. No party may license or sign an agreement granting another party's rights to the Composition.

b. **Master:** _____ shall serve as administrator of the Master

Metadata Sheet Template (Per Song)

Use arrow keys (or ENTER key after editing) to navigate fields.

Tag	Value
Artist Name	The Beatles
Track Title	Sgt. Pepper's Lonely Hearts Club Band
Album Title	Sgt. Pepper's Lonely Hearts Club Band
Track Number	1/13
Year	1967
Genre	Pop
Comments	

Buttons: Add, Remove, Clear

Genres: Edit..., Reset...

Template: Load..., Save..., Set Default

Buttons: OK, Cancel, ?

Metadata Information Sheet

- Song Title:
- Artist Name:
- ISRC (Recording Code):
- ISWC (Composition Code):
- Writers and Splits:
- Publisher:
- Genre:
- Mood:
- BPM:
- Contact Details:

This sheet travels with your audio files whenever you pitch your music.

Lesson 4: One-Sheet Template for Pitching

Artist One-Sheet Structure

- Artist Name and Bio (short paragraph)
- Song Description and Mood
- Ownership: Master — Yes / Composition — Yes
- Genre and BPM
- Streaming/Private Link
- Contact Information

This single page is what you send to supervisors, libraries, and agencies.

Email Pitch Template for Licensing

Key Element	Strategic Purpose
Subject Line	Capture attention, clarify intent
Personalisation	Build rapport, show research
Concise Content	Save time, highlight relevance
Streaming Link	Guarantee quick, easy access for evaluation
Respectful Follow-up	Reinforce interest, maintain professionalism

Subject: Cinematic Afro-Soul Track — One-Stop License

Email Body:

Hello [Name],

I'm sharing a track that fits emotional/cinematic scenes. I control both the master and publishing, and all metadata and versions are ready for licensing.

Listen here: [Private Link]

Happy to send instrumentals, stems, and documents if needed.

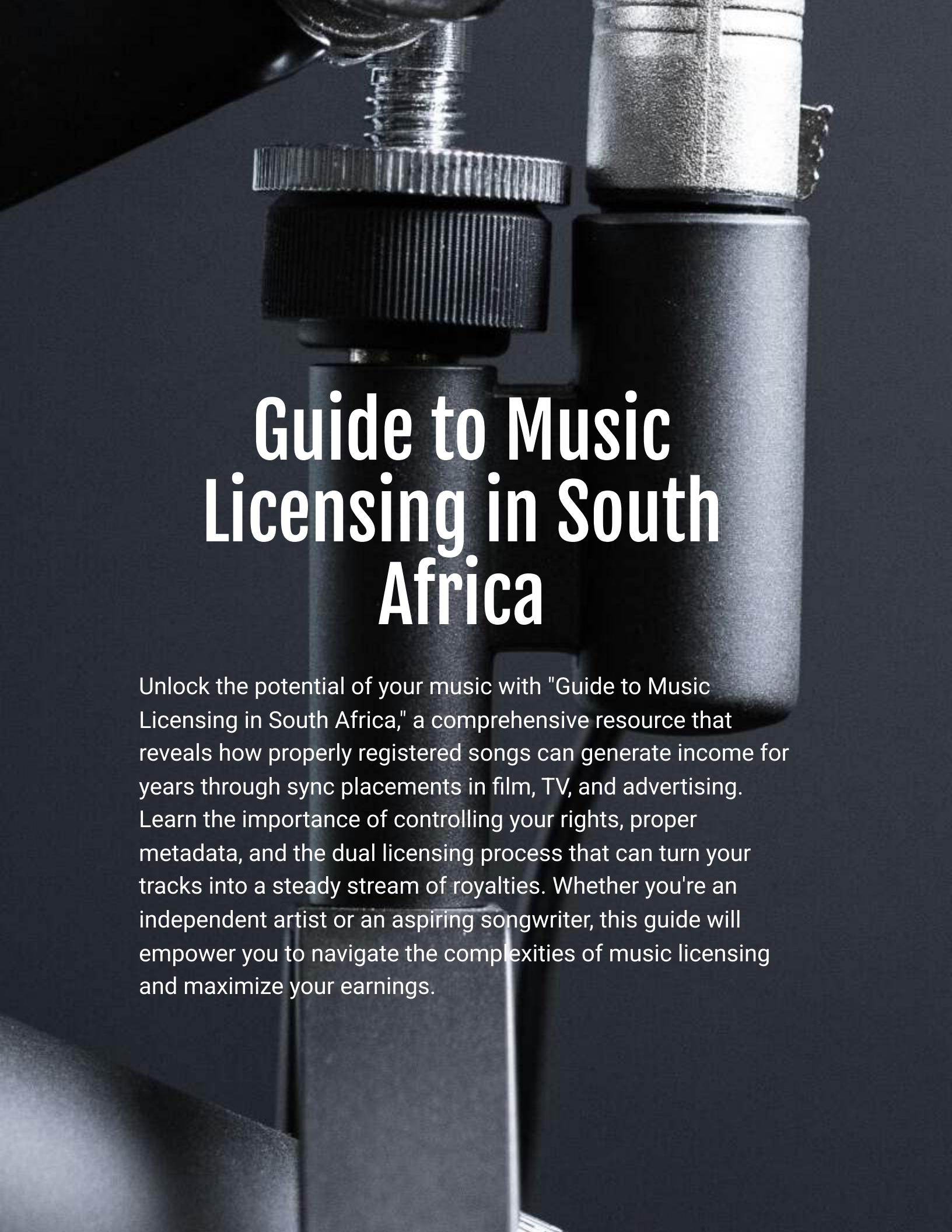
Kind regards,
[Your Name]
[Contact Details]

Short. Clear. Professional.

Section 11 Key Insight

Licensing opportunities rarely fail because of bad music. They fail because of missing documents, unclear ownership, and poor preparation.

These simple templates turn you from a creative artist into a **license-ready professional**.



Guide to Music Licensing in South Africa

Unlock the potential of your music with "Guide to Music Licensing in South Africa," a comprehensive resource that reveals how properly registered songs can generate income for years through sync placements in film, TV, and advertising. Learn the importance of controlling your rights, proper metadata, and the dual licensing process that can turn your tracks into a steady stream of royalties. Whether you're an independent artist or an aspiring songwriter, this guide will empower you to navigate the complexities of music licensing and maximize your earnings.