

FREE RESOURCE

Pitch email template and follow-up rules

A one-page kit for sending music to music supervisors: who to pitch, what to write, what to check before you press send, when to follow up, and how to spot a fake supervisor.

From the DADAAUDIO article "How to send music to music supervisors (and spot fake ones)":

<https://www.dadaaudio.com/blog/send-music-to-music-supervisors>

1. Research before you write

- ☐ I picked this supervisor because of a specific project I know (show, film, game, campaign)
 - ☐ I checked what that project uses: major-label hits, indie artists or library music
 - ☐ I found who supervised it (IMDb credits, company website, Tunefind for songs used)
 - ☐ I have one concrete line to show the fit ("you used X in episode 4...")
 - ☐ I know whether I'm answering a brief or writing cold
 - ☐ If it's a brief: I've read it twice and my tracks meet every requirement (genre, vocal/instrumental, budget, deadline)
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2. Email templates

A. Cold pitch (no brief)

Subject: "[Track title]" – [mood/genre] [vocal or instrumental] for [show / film / project], one-stop

Hi [first name],
I'm [name], a [composer / songwriter / producer] working in [genre]. I noticed you used [song or kind of music] in [project], and I think "[track title]" could sit in the same world: [one concrete detail – tempo, mood, the moment it builds at 1:10].
Stream and download here: [link]
Master and publishing are both mine, so it's one-stop. Instrumental, clean version, 30 s and 60 s cutdowns and stems are ready if useful.
Thanks for listening, [Name] · [email] · [phone] · [website]

Only write "one-stop" if you control both the master and the publishing. Otherwise say who does: "Publishing is mine; master is with [label], who have approved licensing."

B. Answering a brief

Subject: [Brief name or reference] – "[Track title]" (+ [n] more), [vocal/instrumental], one-stop

Hi [first name],
For [brief name]: [n] tracks that match [the brief's genre / mood / reference], all [vocal / instrumental as asked].
Stream and download here: [link]
Best starting points: "[Track 1]" from 0:45, "[Track 2]" from the top.
All one-stop and within [budget, if the brief gave one]. Alts, cutdowns, stems and WAVs available on request.

Thanks, [Name] · [email] · [phone]

C. The one follow-up (about two weeks later, same thread)

No "Follow up" in the subject. Reply to your own first email so the link is right there.

Hi [first name],

In case it's useful for [project]: I've added [an instrumental / a 30 s cutdown / stems] of "[track title]" to the same link. Still available and one-stop.

Best, [Name]

Then stop. If there's no reply, pitch the next relevant track in a few months.

D. When they ask for something

Reply the same day, ideally within the hour during working hours.

Hi [first name],

Here you are: [what they asked for – WAV / stems / instrumental / lyric sheet] – [link].

Writers: [names, society, IPI if known] · Publisher: [name] · Master: [owner] · ISRC: [code] · Licensing contact: [name, email, phone].

Anything else, just ask.

[Name]

3. Before you press send

The email

- ☐ Three or four lines, under about 100 words
- ☐ Subject line says track, fit and the main fact (one-stop, instrumental...)
- ☐ One specific reason this track fits this project
- ☐ No "perfect for your show"
- ☐ Says what is cleared and what alts exist
- ☐ Sent from an address on my own domain if I have one
- ☐ Not sent on a Friday if I can help it

The link

- ☐ No attachments in the email
- ☐ Opened it in a private window: it plays without a login or an app
- ☐ Download works (320 kbps MP3 for a first pitch; WAVs ready for when they ask)
- ☐ Track titles, artist and contact are visible on the page
- ☐ Makes sense if forwarded to an editor who never saw my email
- ☐ Timestamp mentioned if the best moment isn't at the start

The files

- ☐ File names: Artist – Track Title (Version).mp3, never "audio01.mp3"
- ☐ Embedded: title, artist, writers, publisher, society, master owner/label
- ☐ Embedded: licensing contact (name, email, phone)
- ☐ Embedded: ISRC if the recording has one
- ☐ Embedded: genre, mood, BPM, vocal/instrumental, explicit/clean, lyrics

The rights

- ☐ I know every writer's split and they add up to 100 %
 - ☐ I know who owns the master
 - ☐ Every collaborator has agreed to licensing
 - ☐ No uncleared samples
 - ☐ Alts ready: instrumental, clean, 30 s and 60 s cutdowns, stems
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4. How many tracks

Situation	How many
Cold email	One or two, at most three
Answering a brief	What the brief asks; if it doesn't say, a short focused playlist (one supervisor suggests about ten)
They asked for more	Exactly what they asked for, quickly

5. Follow-up rules

Rule	Do	Don't
Timing	One follow-up about two weeks after the pitch	Follow up every few days or every week
Subject	Reply in the same thread	Write "Follow up" in the subject line
Content	Add something new: an alt, a cutdown, stems, "still available"	Ask "did you listen?"
After that	Stop; pitch the next relevant track in a few months	Keep chasing the same track
When they reply	Answer the same day, ideally within the hour	Leave a request waiting

Silence isn't rejection: the scene may be locked, the budget gone, or the timing wrong.

6. Never

- ☐ Attach audio files to a first email
 - ☐ Cold-call
 - ☐ Send a video of their project re-cut with your music
 - ☐ Pitch music you can't clear
 - ☐ Claim you do every genre
 - ☐ Mass-mail a bought or scraped contact list
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7. Is this supervisor real? Red flags

Tick any that apply. One tick means slow down; a request for money means stop.

- ☐ They ask for a fee: review, registration, processing, "affiliation" or a guaranteed placement
- ☐ They contacted me first with a big claim about a major show
- ☐ No client, project, usage, timeline or fee range
- ☐ Pressure: "today only", "exclusive window", "sign now"
- ☐ Free email account or a slightly altered company domain
- ☐ Contact only through social media DMs
- ☐ The contract asks for my whole catalogue, exclusive rights or ownership of my masters
- ☐ I can't find their credits on IMDb or on a company website

What to do

1. Check their credits (IMDb, company website, interviews).
2. Write to the company at an address you found yourself, not the one in the message.
3. Never send money or personal details.
4. If a real company's name is being used, tell that company.

A real supervisor asking for streaming access, metadata, and who owns the master and publishing is normal: that's what they need to clear music. Asking you for money is not.

8. Pitch tracker (spreadsheet columns)

Date sent	Supervisor	Company	Project	Brief or cold	Tracks sent	Link	Opened?	Played to the end?	Follow-up due (sent + 14 days)	Follow-up sent	Reply

Sources: Symphonic ("How to Get Heard by a Music Supervisor"), the DISCO blog (tips from music supervisor Ryan Svendsen), Sync Summit (Mark Frieser), Pam Lewis-Rudden for Synchtank, the UK ICO's guidance on marketing emails, Tunefind and MassiveMusic scam warnings. Full links in the article.

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