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Ed Hartman's Adventures in Music Licensing

October 2018 Vol. 6, No. 10

Announcements:

- * **Quite the fall. Upper 60s and even a few 70s in October!** Petted some kangaroos last weekend. **Yes, in the Pacific NW (Outback, in Arlington)**
- * **Welcome new readers!** Please email any questions about licensing. I am always happy to respond (and it will go into the next newsletter) Look deep into this newsletter. There are some real gems of info here.
- * **I continue to meet individually with folks that have taken my licensing class, along with newbies.** The info is continually changing (as you can tell from this newsletter!) You are welcome to schedule a time to meet. I prefer to meet in Edmonds, in my studio. We can take a listen and analyze at your music for licensing potential. I have time most days, including weekends. Fridays are best. Phone and Skype are available for those people not in the Pacific NW.
- * **[The next licensing class is this Sat. Oct 20, 2018.](#)** Please share this with any musicians, bands, songwriters or composers you know in the Pacific Northwest. If you live outside of the Pacific NW, I am going to take my class on the road. Please email me, if you have any connections with music schools in your area. I can offer a combination morning Licensing Workshop, and afternoon Percussion Clinic!
- * **I would very much appreciate any testimonials you have about the class.** This feedback helps with promoting future classes. Please email me (see below).

Recent adventures in licensing:

- * **A library I am in, has changed their policy.** They are a good company and I want to stay with them. They don't want composers to have any adrev collection (Youtube) because their sales are micro-licensing, and clients use YT a lot. I understand, but do use ADREV for YT collection. I told the library, and they are reviewing to see if I can be worked in. I have been with them for many years. The revenue has never been high, but fairly consistent.
- * **BMI payday!** Good \$ continue to come in. Consistent is the word. My [Football Funk](#) track, in "The Blind Side" continues to pay regularly on cable, etc. Discovery reality shows are doing well. (Ultimate Homes). Brooklyn Nine-Nine had a very long background muzak style track that did VERY well. The show was from a few years ago, too.
- * **Besides making music for licensing, I've been involved in a BIG project.** A friend of mine is related to a director who lived in the Pacific NW and then Hollywood. He made films in the 1930s, in HS that were quite amazing. Consider them true INDIE movies! They were silent (sound

hadn't been around, and the 16mm film he was using had no options for sound. I am scoring one of his films, and hope to put it out in festivals. It is taking all of my production skills I have learned, including composing, orchestrating, and recording. I will be going into a very high end post studio to master and marry the music to the film. The film is 45 minutes long (long for that era!), and there is 45 minutes of music, with no dialogue to get in the way! It is a dream gig, honestly. The music is coming out great, and this will absolutely be a tremendous calling card for me. I will put more out on this next time. I am extremely busy with it, so this newsletter might be a bit shorter than normal.

* I am starting a big scoring project. **More info soon!**

* **Songtradr** - I still live this portal, and have had a LOT of shortlists and finals. No licenses, yet. There simply may be too many folks pitching. There is a fee (it has gotten lower -keep an eye on it). Many of us are watching to see how it plays out.

* **Canadian webseries!** Three of four episodes I scored, recently is now online! This scoring opportunity started off as a licensing gig (found through FB)

This episode has a track that I did, originally for licensing. (old-timey, ragtime). The original version was a bit slow (compared to the temp). I pulled out my trusty "Amazing Slower Downer" (changes speed, with no pitch change. Great for teaching and transcribing!). It sped the track up, and, presto, got the gig! I did a bit more underscoring in the beginning, too. A bit on the reality TV side! You never know where your chops will be needed.

https://www.youtube.com/watch?v=wUnJAC7Bpw&index=4&list=PLscYh4FfAwu_kl4sod6LQXQRDvbnEBWK7

This episode needed a, over-the-top, Hollywood ending. The temp was the main theme for "Gone With the Wind"!

https://www.youtube.com/watch?v=KVTd0im0Epg&list=PLscYh4FfAwu_kl4sod6LQXQRDvbnEBWK7&index=5

* **"You never know where music licensing will take you, Dept.":**

I am proud to report winning an award (actually two) at the Tulalip Film Festival. I have had music in many films at festivals, but I had never entered a film of my own in one. My short music video, "Thought Dream" won Best Experimental Film and Best Composition. The festival is presented at the Tulalip Hilibul Cultural Center <https://www.hibulbulturalcenter.org/> It was a wonderfully warm and receptive event. The center is beautiful and contains tons of artifacts and cultural exhibits. It has a longhouse built in, and the folks there, and unbelievably friendly and supportive. I recommend anyone going to the Marysville area, to check it out! For me as a film composer, primarily, I create videos to support my music. In this case, my filmmaking became equal to the music. This is a really incredible moment for me. As a kid, I made a lot of Super 8 films. Ironically, I wasn't able to have sound. To have the tools to continue my exploration of film at this stage of life, is a tremendous rush for me. I was humbled by their appreciation of the film. Besides the award certificates, the organizers gave me a very nice tribal blanket. The festival served a great lunch at the event, and showed some very unique and moving films by the community and around the world. I hope I can help the festival grow in the future. Any filmmakers should consider submitting their future films to the festival. Thanks very much to the Tulalip Tribe for this honor. Please check out the film. The music is also part of a new cinematic piano music album (Spotify, iTunes, etc.) called "Moving

Images" <https://open.spotify.com/album/09TYXAYhqmL9mgCWd12JW4>

Youtube:

<https://youtu.be/JqScyltgm6o>

Regarding the above release, "Moving Images", I put the word out on the release on social media with the Songtradr link. That Songtradr page has had well over 1000 hits. I continue to get notices daily from Songtradr for each hit on the page.

Songtradr: <https://www.songtradr.com/user/playlist/fcqziwfnfhfgkjkc>

Spotify: https://open.spotify.com/album/09TYXAYhqmL9mgCWd12JW4?si=6_SvsawPQMehF3KmjzjvBNQ

Tales from the Tech-Side:

* The film project (above) has pushed my tech beyond anything I thought I would do. I am now prepping for the mastering session. The process so far: (Logic)

- 1) Divide the film into 2-3 minute scenes.
- 2) Score individual scenes - synced to picture.
- 3) Put all scenes in a temp session synced to picture to have reviewed by producer.
- 4) Go back edit, and create "stems" (individual parts that can be loaded to the mastering session).
- 5) Take all assets to mastering session, and sync to hi res video.

What is NOT mentioned above, is problems with frame rate ("drop frame" drift) creating sync problems. Adding newly discovered scenes after composing had commenced, Logic occasionally crashing (luckily it auto-saves), etc. This has been an epic adventure, though. I am thoroughly challenged!

Questions from the Audience: (please email!)

I've just created an account with Songtradr and getting ready to upload some stuff. Do you submit to their listings or do you just upload stuff for folks to peruse....or both?

LG

Both. It is a non-exclusive library although they take less of a commission and it is DIY. They are constantly looking for buyers, too. I recommend setting their suggested prices as their default. Its not worth guessing. Licenses are hard to get, so their prices will be best to start out with. Fill in as much info (metadata) for each track. It is worth it. That is how clients will find your tracks. Watch any Songtradr videos or blogs about it. The opportunities will pop up daily. Look on your dashboard. You get a small amount of free credits if you are on a free account. At some point, if you see a lot of potential ops you might consider the pro membership. You will get 250 credits per month. Ops cost 7 to 12 credits, typically. I go after a ton. Also the monetization is pro I believe. You can opt in any tracks. They're rolling out a better dashboard of that activity. Right now you don't get much info about it. When money starts to come in it will counter any fees. Hopefully, ST will develop. I am in touch with the company and they are responsive. The jury is still out, but I have been generally impressed. Not a lot of money, but it is new. There's a number of people running the show, so I do think it is very serious to become successful. There's a ST FB page. It was started by members. At least one ST employee is on it and monitoring for questions and recommendations. Also, on ST you can email or chat if you have issues.

*How do I get in touch with Music Supervisors directly?
from FB*

Look at IMDB and find out every project the sup is working on. Have access to every track that might be related. Be nice. Look for any possible relationships you might have. (Films or projects that may have been in common). Bring a copy of a full blown sync and master agreement. Make sure you say "Easy-clear" or "One stop" of course that means you own 200% of your tracks (writer and pub) If not, have WFH agreements with. They need to know it will be no mess, no fuss. Be nice. People want to work with people they like. Be nice. If you work with libraries, consider telling them. They may prefer it, especially of they've work with that library before. You can always let the library know. They will appreciate it. Finally, make sure you get on their email blast or brief list. Mostly, figure out what the SUP wants. Supply and demand. And did I say, "Be nice"?

Keep the questions & comments coming, and I will answer as best as possible. (I may use them in my newsletters, anonymously)

LINKS OF THE MONTH:

Film composer buget chart:

<https://www.denizhughes.com/budget-chart>

Notes from the CDBaby DIY convention:

https://welcome.online.berklee.edu/CD-Baby-2018-Notes.html?pid=7954&utm_source=cdbaby&utm_medium=partner&utm_campaign=bol-gen-partner-diymusician2018ebblast2

All about Library Music:

<https://www.soundonsound.com/music-business/all-about-library-music-part-10>

Hey-I gotta make money, too! If you have learned anything from these newsletters please check out my SWAG!

Ed Hartman MusicSWAG!

<https://edhartmanmusic.threadless.com/>

Ed Hartman Patreon Page: (Call it a voluntary subscription to this newsletter!)

<https://www.patreon.com/edhartman>

Ed Hartman Consultation

I am always available for one-on-one consultation, in person or via phone or Skype (call or email to set up)

One hour: \$70.00

Two hours: \$120.00

Groups: contact for price

I will be happy to critique your music, make recommendations for marketing, suggest libraries to put you music in, help figure out studio configurations (although I am not a heavy tech person. I can recommend people, though), and give you general career advice. If you are interested, please call or email.

Joke/Quote of the week:

To me if it's anything, jazz is a verb - it's more like a process than it is a thing.

Pat Metheny

WRITE/SUBMIT/FORGET/REPEAT

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