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**Subject:** **Adventures in Music Licensing, December 2016**  
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*Ed Hartman's*  
**Adventures in  
Music Licensing**  
**December 2016**  
*Vol. 4, No. 12*

**\* Snow in the Seattle area! Great fun, horrible driving! Good luck to all...**

**\* Thanks for reading another year of "Adventures in Music Licensing"!** I hope 2017 will be a artistically and financially rewarding year for all of us.

**\* Thanks to Peter Finn, and Edgar Haimerl for coming in for one-on-one consulting sessions.** I had a great time, helping with their licensing and music business questions. If you have questions or issues with anything in the music licensing business (understanding libraries, contracts, music supervisors, PROs (ASCAP/BMI), royalties, etc.) please feel free to schedule an appointment. I teach at my studio in Wallingford.

**\* The next Licensing class is February 25, 2017 NSCC, 9m-12noon** (unless something else pops up!).

Please spread the word with anyone might be interested. I appreciate it!

INFO/Registration:

**[continuinged.northseattle.edu/courses/make-money-licensing-your-music](http://continuinged.northseattle.edu/courses/make-money-licensing-your-music)**

*Video about the class:*

**[youtube.com/watch?v=A2QDn8u\\_TOo](https://www.youtube.com/watch?v=A2QDn8u_TOo)**

**\* I am considering putting on another licensing event, like last year.** We had over 75 attend, in Seattle. What do you think? (I will put out a special email announcement).

**\* Look on FB for Seattle Composer Alliance Monthly Meetups!** They've been a block away from me, in Seattle.

**I am now doing Skype (or phone) one on one consultations.** If you are not in the Pacific NW, and would like to get info, please email me (edrums@aol.com) Let me know what you are interested in talking about (licensing, contracts, exclusive vs. non, writing, tech, etc.) and we can schedule a time to talk. My fees are below. If you just have a short question, you can always email it for a general answer in the next newsletter.

Please let me know if I can be of help!

**\* For anyone who has taken my licensing class**, I would very much appreciate any testimonials you have about the class. This feedback helps with promoting future classes. Please email me (*see below*).

**\* If you have any articles, links, ideas, etc.** related to music licensing, please let me know!

**\* Shop Local!** Your local small business REALLY needs your help these days. Amazon, and online are killing local business. Local biz = tax revenue for schools, local services, repairs, community support, education, competitive prices, etc. When we lose local businesses we lose our community. When online runs everything, who will be left with a job? Who will buy anything?

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### **Recent adventures in licensing:**

***Hopefully, these stories of placements can help you understand the reality of licensing. - Ed***

**\* Big news! I recently was notified by a library that I regularly work with, that they placed a track of mine in "Lucifer (FOX) - Season 2, Episode 10, "Quid Pro Ho" (fox.com/lucifer)** It's actually a favorite show of mine! It's a satirical dramedy. Lucifer is the most sympathetic character in the show! Real cool British actor. The music is a Bacharach style bossa-nova (a la "Look of Love"), "In Love With You" ([edhartmanmusic.com/latin\\_world/s/in\\_love\\_with\\_you](http://edhartmanmusic.com/latin_world/s/in_love_with_you)) It was in a scene in a deli, about 1/2 way in the show, I think. The music was background - source music (Muzakish). I was able to watch the episode online and time the cue. The cue runs for a little over a minute, which is important, because that generally means a better backend (BMI for me). This show is network, primetime, and in it's second year. That should set it up for syndication, and years of reruns. U.S. shows also can migrate to international broadcast. I still have royalties coming from shows that are over 10 years old.

I was requested to do this track like this from this same library in 2013, previously (non-exclusive). They place a lot of "Muzak" type tracks, especially retro-style (60s and 70s). I actually have lyrics for the song (not yet recorded).

As far as payment, I will receive \$500 upfront (actually in a few months, due to semi annual payments), and then royalties should kick in in 9 months. (That made it four years for this one to percolate!)

### **Write, Submit, Forget, Repeat**

**NEWS FLASH:** Moments ago (really!), I received an email from a library about a recent placement in a film, "Spirit of the Game". It's an Australian film that came out in October, 2016 (limited release). I knew about the placement back in the late summer, but had little info about it. The library is reporting that the "up-front" fee will be finally paid in January. Hopefully, the film will get a bigger release, or make it to TV. The music was a retro-newsreel theme, originally created for "Agent Carter" a few years ago (they passed on mine, and used the temp, which I had used to create mine from). If you want to check out my track:

**[edhartmanmusic.com/filmtv\\_theme\\_novelty\\_reality/s/news\\_on\\_the\\_march](http://edhartmanmusic.com/filmtv_theme_novelty_reality/s/news_on_the_march)**

*You never know, dept:*

I started to explore Youtube, and put some solo marimba tracks on my channel. These were a few improvisations, recorded in my studio, with video rolling. Months later, an old dancer/choreographer friend of mine, saw one of them and asked to create a dance

for it. The dance was performed recently on the East Coast (I'm waiting for the video). After that we started to talk about future collaborations. The dancer just received a grant to cover music for a brand new dance in 2017. I will be doing the commission for the score! Good money, too! The dance is about a famous old roller coaster. Anyway, the moral of the story is: You never know where your music will lead you. Just get it out there, and things will happen!"

### **Write, Submit, Forget, Repeat**

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#### ***Tales from the Tech Side:***

\* use "Metadatics" to do metadata (invisible information on your mp3s) on my tracks going to out to clients. This is a good guide for fields to include:

*Song Name* - (option to add featured artist, also list if it's a cover)

*Artist* - Artist Name

*Composer(s)*- First/Last- (Ownership %) (PRO #) (and CAE/IPI# wherever possible), and splits.

(i.e. Public Domain - Original composer: First Name, Last Name)

*Year* -originally released.

*Genre* - (rock, jazz, Latin, etc.)

*BPM* - Beats per minute.

*Rating* - Do not put anything here. Supervisors may use this, themselves.

*Grouping* - Your company name. (100% Controlled Master and Sync) "One-stop", if you control everything.

*Comments* - Contact info.

*Album* - Optional.

*Album Artist* - Optional.

*Disc Number* - Optional.

*Track* - Optional.

*Artwork* - Optional.

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*"Hey - I got a great placement" - Licensing News*

**Do YOU have an adventure in licensing story? - they ALL are!**

Email me: [edrums@aol.com](mailto:edrums@aol.com)

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*Music Licensing News/Questions from the Audience:*

\* *What is IMDB? and how do I get an IMDB credit?*

*Ann*

**IMDB** is the Internet Movie DataBase. It was started by an individual in 1990 (before the web!), and was bought by Amazon in 1998. To get in, you need to be credited to a film. Make sure filmmakers you work with, put you down as composer or under soundtracks for licensed tracks (you can list individual placements of tracks). If you have TV credits, you can add your info (they will double check it) later. Then the credits link throughout the IMDB site, including a page featuring yourself. You can join as a IMDB Pro (free trial). I would only do that after you have a few credits and can build a page, with a bio. It's a bit easier with the PRO membership. I search with it, occasionally for music supervisors, directors, etc. The database is edited by the readers to an extent. Anyone can suggest an edit, etc.

General contributor info: [imdb.com/czone/?ref\\_=hlp\\_brws](http://imdb.com/czone/?ref_=hlp_brws)

Ed

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*Have you ever had a potential client just ask you for a rate sheet:*

*Michelle*

Regarding your question, I don't think I would give someone a rate sheet. This has always been a negotiation biz. I always try to get the clients budget. Most composers underestimate the value of their time and skill. If you are also scoring a film, you have to factor in a lot more. Scored or licensed music for Warner Bros is different than an indie. I have seen rate sheets, but they have virtually disappeared, because there are so many people competing.

My best story is from years ago. I got a track in a major film. Paid \$12k split between me and Publisher. Two weeks later I got a call from a second major film wanting the same track. They asked how much? I contacted a lawyer (spent \$500). He worked up a quote. He based his quote on film budget (50 million) The quote was \$36k. I was astounded. We sent the quote. The client said, "That's ridiculous! We can only pay \$18k." (In the end, I didn't get the second gig, because these films were competing - literally in court over naming rights. Also, the first film had my track in the trailer, and the music editor was the same person for both films!) The lesson is, I would have never asked for that much. The lawyer knew to flush out the budget.

Composing for score is nearly as important as directing. It is not only technical, but creative, and can make or break a film. The best negotiation is usually silence. At least, let the other person go first. Car salesman know this. Get as much info about the project. Budget, distribution, etc. Get different versions of film composer contracts.

There are differences between writing music, arranging it, getting others to play and record it, managing the session, paying for studio time, mixing and mastering the tracks, etc. All of these skills have value, and most directors and producers have know idea. Look at the list of people involved on music production on a major film (100s). Directors want all if this for a low price. It's all about the budget. I go through this every day with composing. Libraries may have rate sheets, but the tracks are ready. These rate sheets can have a lot of special conditions. Libraries are retail. Composers are the manufacturers. For scoring, this is typically custom manufacturing.

If you are talking about your existing music for licensing in a film, it would likely be non-exclusive. Scoring is usually exclusive, but can be non-exclusive. I've offered music for less when it is non-exclusive. Creating a variety of scenarios, like exclusive and non-exclusive, gives the customer/client a choice, and potential discounts, if needed. That's really what it's all about.

*Summary:*

*Client: "How much is your music?"*

*Composer: "I've sold my music anywhere from \$100 to \$10,000 (or more). Please give me more information about your project:"*

*Film budget*

*Distribution (theatrical, TV- network, cable, web, youtube, DVD, etc.) Also could be festival only, with a step deal, if picked up by a large company)*

*Length of film*

*Length of music needed (# cues)*

*Type of music*

*Live vs midi*

*Delivery date*

*Redos*

*I will get you a quote ASAP."*

Keep in mind with scoring, director always can refuse the score. Should the director not pay the composer if they do not accept the score? That's another story...

*As a BONUS this month, we have a guest columnist! Let's hear a round of applause! Michelle Qureshi, longtime reader of the this newsletter, and excellent performer and composer went to the CDBaby conference in Chicago this year. Here's her report: (thanks Michelle!)*

My assessment of the CDBaby conference, is that it is an affordable, accessible gathering with a good amount of variety for people who wish to learn about marketing their music, licensing, strategies for making money, opportunities for networking, and hearing some useful and even entertaining speakers. The vibe is friendly and you see musicians, managers, industry people, etc. from all walks of life, all ages and all degrees of accomplishment. This is an especially good event for the musician just starting out. Several of the workshops I attended shared stuff I've already figured out along the way. But nothing takes the place of being able to talk face to face with speakers and presenters, who are available formally in what the conference bills as "mentoring sessions". If you manage to get signed up for these you have a 15-minute window to talk one on one. It's also possible to informally meet and chat with presenters as well (which I found useful in sorting out an issue I had with Pandora, now resolved!) The event was held at The Congress Hotel in Chicago (2nd year), an older hotel that didn't make for a great layout of the events. Next year it will be held in Nashville. The Bloomington based Rock Paper Scissors does the event planning. Over the two years, I've been going to this event, the jamming options have gotten better. Hopefully, the hotel in Nashville will have even better spaces for this kind of thing. I did bring my guitar, (some instruments are provided. You should check ahead). There is also space for vendors to present their services, as well as sponsor tables. Some of these include Berklee Online, Gig Salad, Sound Exchange, Women in Music, Sweetwater, and Pandora. The CEO Tracy Maddux is there throughout and he listened patiently to about a 15 minute rant by a few of us who were really upset about CDBaby's role in an Amazon Disc-on-Demand service that was, bottom line, really screwing over the artists! I do think it is worthwhile to attend, and I think given its shift to Nashville, it will feel all the more about first and foremost, the music. I let the first wave of early bird pricing go because the place and date change will mean I might have back to back trips this summer to Nashville, with the NAMM show, so I'm undecided.

**INFO about 2017 CDBaby conference: [diymusiciancon.com/](http://diymusiciancon.com/)**

*Michelle Qureshi, Music as Metaphor  
[michellequreshi.com](http://michellequreshi.com)*

*Ed's Note:*

*NAMM is great for anyone in the retail and manufacturing business (It is primarily a buyer/seller show of musical gear). 100K folks are there! It is crazy, in Anaheim (get your rooms WAY ahead!). There are concerts, clinics, performances, etc. If you are an endorsee, you can sometimes get a pass. It is NOT a public event, though. You have to be affiliated with someone in the biz (they need an annual membership, and get X amount of NAMM passes). It's a ton of equipment (7000 booths!). From a musician licensing standpoint, I recommend ASCAP EXPO, TAXI and CDBaby conventions for the money. JMO.*

**[namm.org/membership](http://namm.org/membership)**

*Ed*

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**OPPORTUNITIES:** (Caveat Emptor!) -

I'm taking out the actual ops, due to lack of time. You can go to these sites and see what clients are looking for. Some of these companies have fees.

**[taximusic.com](http://taximusic.com)**

**[filmmusic.net/job\\_listing.php](http://filmmusic.net/job_listing.php)**

**[musicxray.com](http://musicxray.com)**

**[Hitlicense.com](http://Hitlicense.com)**

**[Musicgateway.net](http://Musicgateway.net)**

**[Songtradr.com](http://Songtradr.com) (on demand pitching, and also a library)**

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**Upcoming NW composer-licensing related events:**

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**\* Ed's Next Music Licensing Classes:**

\* Ongoing classes at NSC:

**February 25, 2017 NSCC, 9m-12noon**

North Seattle College (formerly Community) Open to anyone (you do not need to be a student)

[continuing.northseattle.edu/courses/make-money-licensing-your-music](http://continuing.northseattle.edu/courses/make-money-licensing-your-music)

Registration is open now - \$49.00; Please forward this email and invite to any composers/songwriters you know!

**Upcoming National events:****\* TAXI Convention: Next Nov in LA!**

**taxi.com (if you are going to join, call them and mention my name. It's worth 5 free pitches (\$25))**

\* **NAMM** (Music Equipment Trade Show - 100K participants!) January, Anaheim, CA.

**NEW Pacific NW Event (a la SxSW!)****\* BMI Events:**

**[bmi.com/events/calendar](http://bmi.com/events/calendar)**

**\* ASCAP Events:**

**[ascap.com/news-and-events/calendar.aspx](http://ascap.com/news-and-events/calendar.aspx)**

**Also: ASCAP "I Create Music EXPO" Spring 2017**

**[ascap.com/expo](http://ascap.com/expo)**

\* **CD Baby DIY Convention (Nashville, Fall, 2016) [diymusiciancon.com](http://diymusiciancon.com)**

\* **Pacific NW Grammys: (look for Songwriters, and studio Summit events [grammypro.com/chapters/pacific-northwest](http://grammypro.com/chapters/pacific-northwest))**

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**RESOURCE GUIDE:**

**This links have moved to my website:**

**[edhartmanmusic.com/resources\\_for\\_composers](http://edhartmanmusic.com/resources_for_composers)**

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**Links of the Month:**

\* *Excellent video about "compression":*

**<https://www.youtube.com/watch?v=TiE5TvRrbco>**

\* Get FREE movie tickets! (Preview screenings in your area)

**[gofobo.com](http://gofobo.com)**

\* *Looking for percussion for your next tracks? New video tour of The Drum Exchange and Ed Hartman Percussion Studio.*

**[youtube.com/watch?v=hcl8r2eRaOk](https://youtube.com/watch?v=hcl8r2eRaOk)**

*\* New video of mine...*

*The Secret to Learning Major Scales on ANY Keyboard!*

**[youtu.be/U3q5qyJMoKQ](https://youtu.be/U3q5qyJMoKQ)**

**\* Some sites to check out: (I haven't used them yet. Please let me know what you think!**

**[sentricmusic.com](https://sentricmusic.com)** - pitching company?

**[soundreef.com](https://soundreef.com)** - royalty collecting company based in the UK

*\* Books, resources, videos:*

**[howtolicenseyourmusic.com/](https://howtolicenseyourmusic.com/)**

*\* Another podcast interview of mine! This time, a locally produced one about music licensing:*

**[wotspodcast.com/2015/12/wots-version-56-with-ed-hartman.html](https://wotspodcast.com/2015/12/wots-version-56-with-ed-hartman.html)**

*or*

**[itunes.apple.com/us/podcast/word-on-the-street/id940213680](https://itunes.apple.com/us/podcast/word-on-the-street/id940213680)**

Podcast interview of mine. It's all about Music Licensing!

**[itunes.apple.com/us/podcast/music-business-connection/id1040356746](https://itunes.apple.com/us/podcast/music-business-connection/id1040356746)**

*or*

**[musicbusinessconnection.com/](https://musicbusinessconnection.com/)** (episode #25)

*Music Supervisor interview:*

**[music supervisors guide.com/blog/music-supervisor-selena-arizanovic](https://music supervisors guide.com/blog/music-supervisor-selena-arizanovic)**

*TAXI TV (Mondays at 4pm. You do NOT need to be a member!)*

**[ustream.tv/channel/music-marketing-online](https://ustream.tv/channel/music-marketing-online)**

*Music from TV Shows: (good resource when a library needs music for a specific show. Not the themes, but licensed music in the show, down to the episode, with links. Mostly pop music that has been used since 2006)*

**[tvshowmusic.com](https://tvshowmusic.com)**

*FB for the film industry: (Very cool network!)*

**[stage32.com](https://stage32.com)**

*Wondering about any of the terminology used in this newsletter:*

**[licensequote.com/mlq/music\\_license\\_quote.html](https://licensequote.com/mlq/music_license_quote.html)**

**[ascap.com/licensing/termsdefined.aspx](https://ascap.com/licensing/termsdefined.aspx)**

**[musicbizacademy.com/articles/gman\\_money.htm](https://musicbizacademy.com/articles/gman_money.htm)**

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### *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.

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**Music Joke/Quote of the Day:**

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Herbert von Karajan and his wife enter a room. Wife: "God, it's cold in here!"  
Karajan: "Darling, you can call me 'Herbert' when we're alone."

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**Ed on IMDB:**

**[imdb.com/name/nm3047539/](http://imdb.com/name/nm3047539/)**

*- Internet Movie Database - Make sure you are in there, if you have a placement!*

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