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Ed Hartman's
**Adventures in
Music Licensing**
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*** Happy almost Spring!**

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!

*** The last class at North Seattle College was great!**

It was a pretty large turnout, and an old friend, Steve Rice, who has become extremely successful at licensing, sat in, and gave excellent advice about music licensing. Thanks Steve! (Incredible piano and accordion player - he can do remote tracks - reverbnation.com/steverice)

*** My next Music Licensing class is Sat, April 23, 2016 at North Seattle College.** Please pass the word to anyone who is a composer or songwriter.

INFO/Registration: continuinged.northseattle.edu/courses/make-money-licensing-your-music

FB Info page:

[facebook.com/events/217636365257117/](https://www.facebook.com/events/217636365257117/)

*** Another podcast interview!** This time, a locally produced one about

music licensing:

wotspodcast.com/2015/12/wots-version-56-with-ed-hartman.html

or

itunes.apple.com/us/podcast/word-on-the-street/id940213680

*** 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!

Recent adventures in licensing:

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

I've had a number of forwards via TAXI and other pitching orgs. No placements yet, but I am hopeful. There are a lot of custom requests coming from libraries. Composers can go after assignments on specific custom composer portals within music library websites. These types of requests are generally exclusive, and confidential. Custom work is especially successful when a library can identify you as a specialist with a certain style of music, or instrumentation. For example, when I submit to libraries, I always mention that I specialize in percussive music, world, jazz and Latin. I can do a lot more, but when they have something they think you can nail, you will get the call, and usually a day or two to create something. Sometimes, the library already has a track, and it just takes a reminder. This is a good reason to know where your tracks are. Not all libraries take all of your tracks, and you should always be resubmitting new tracks to libraries.

This week, I did a very quick piano, bass, drums track, that was similar to a link supplied by the music library. (they have a closed group on FB to alert their composers). I had a few hours to create it. Between teaching lessons, fixing a drumset, and dealing with an aerobics class next store, I was able to get the track done within a few hours. I sent the mp3, and the library accepted the track, and will pitch it. It is an exclusive, so I won't be able to pitch it elsewhere. I emailed the full res wav, added track info, and signed the new exclusive contract (needed a notary - luckily my bank does notaries for free). I will be pitching some Brazilian music to this library for exclusive use at the summer Olympics.

I will be heading to the ASCAP convention in April (LA). It should create an interesting contrast to the TAXI Rally in the fall. I will have full reports of the event on FB and in May.

Tales from the Tech Side:

Mixing Tip: Make sure you check your mix levels, so they are evenly balanced R and L. I recommend using Sound Studio or another stand alone program that you can see the R and L track. It is fairly easy to mistakenly move a pan on the master fader on Logic (it appears on all tracks). I did this recently, and realized my mixes were off

balance. You may not notice it on speakers. Check with headphones!

Besides using Itunes to assign metadata, I recommend: Metadatics Metadatics is a stand alone program. You move your files into it, enter the metadata, and the files are embedded where there are (in other folders). With Itunes, files reside in Itunes folders. I have many versions of songs, and metadata changes if I need to customize it for a library. I need a fast easy way that doesn't get confused with other files.

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

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

Email me: edrums@aol.com

Music Licensing News/Questions from Readers:

Lots of questions this month! Keep em coming...

*Does CDBaby assign a publisher, if I don't have one?
Joel*

CD Baby is just a distribution network, as far as I know. They can't create a publisher. They can register your piece, and have publishing go thru to you. Check on this stuff. In the future, create your own publishing co, and register every piece directly thru BMI.

Use CDBaby strictly for distribution to Itunes, etc. If you check off the licensing sync agreement, you can have some issues later with music libraries that are pitching your music. With Youtube royalties you might need to be careful not to check that collection with other libraries (Audiosocket, Crucial can collect Youtube royalties for you).

*One thing I forgot to ask was this: Do I need to be writing full songs or can I write little one or two minute instrumental grooves for libraries? Because I have a million of those already recorded.
Scott*

Regarding lengths of songs, they can be any length, even short 15 sec deals. Generally at least 2 min is recommended, and having two minute sections can help with creating 1 min commercials. Also, 30 sec sections help. Most of my tracks are 2-3 min, but I do have 1 min ones. I have had times, where someone liked a short track, and said, they wished it were longer. I would say, from here on, think 2 min plus, but pitch everything you have. Sound effects that are 3 seconds long can be licensed.

*If (and hopefully when) I get some clients interested in my work, would you have an attorney or someone you could recommend, someone you know and trust who could look over and explain potential contracts for me for a reasonable fee? I'm curious if you have a go-to-guy/girl, or are you familiar enough with contracts by now that you know what to look for (and watch out for) and just do it yourself.
EJ*

As far as entertainment attorneys go, there are some in the NW, but they are pretty pricey. I haven't checked these phone and emails in awhile.

Neil Sussman, Seattle lawqa.com/profile/law-offices-of-neil-sussman
 Bart Day, Portland dayandkoch.com

I wouldn't worry about hiring someone, unless it is a huge amount of money involved, and they need paperwork from you. Contracts are pretty straightforward, especially from music libraries. Hunt for the words "exclusive" and "Non-exclusive" in the contracts. I may be able to help, depending on the situation. TAXI (forums, FB, etc.) may have resources, too. The TAXI convention can have folks to ask, generally. Michael Laskow, the owner of TAXI has had lawyers on the free TAXI TV (Mon at 4pm, online) who answered questions about contracts.

What about HitLicense.com?
 Michelle

Hitlicense charges \$5 submission (no membership fee). Their submissions are mostly direct to advertisers, music supervisors, etc. (not libraries). That's good, although, it means only one tune is going to make it. If you have 100s submitted, and 5-10 "shortlisted" (similar to a "forward" from TAXI), the odds are not great. As good as any song is, it has to be exactly correct for that situation. When you submit to a library, they are looking, generally for material, so your chances are higher. Also, Hitlicense administrates the contracts, themselves. TAXI only acts as a connection to the client. Hitlicense is acting as agent for the client. That means they collect the fees, and get part of the commission, probably. It also means you may not get the clients information, even if you get the gig. I assume, you will be able to see the results eventually, but it may be difficult to get to know the client from the gig. I've cooled off on Hitlicense myself. It's an interesting site, and I know a lot of folks that are pitching regularly, and some have gotten gigs. My recommendation is trying a little, and be extremely careful pitching music that exactly fits the request. They do put sample tunes of what to sound like.
 Good luck!

OPPORTUNITIES: (Caveat Emptor!) - This can at least show you if your music is on track with the needs of the industry. Go to the links for complete listings. Listings can change daily.

taximusic.com

This gives you an idea of recent stuff. I've just put instrumentals here. Many more rock, indie, funk, etc. with vocals...Remember, if you do join TAXI tell them I sent you. It will be worth \$25 in pitches - Ed

- 1990's Style Grunge Rock instrumental cues
- Acousti-Based (Piano and/or Guitar), SINGER/SONGWRITER-Style instrumental cues
- Old-School-Style Hip-Hop instrumental cues
- Latin-Flavored Rap/Hip-Hop instrumental cues
- Classic 1960's-style British Rock instrumental cues
- Original, Solo classical piano instrumental cues

filmmusic.net/job_listing.php

Instrumental music needed asap for new clothing line website
 Licensing co seeks tracks with ukulele immediately
 Music needed asap for film, tv & corporate branding

musicxray.com

NCAA March Madness 2016 Looking For Radio-Ready Tracks
Seeking R&B and Urban compositions for a Showtime Special Feature
Payout: \$5,001 - \$10,000

Seeking Moody Rock Tracks for National Beverage Ad Payout: \$10,001
- \$25,000

Hitlicense.com

Agency needs uplifting Acoustic Instrumentals for a Travel Insurance Provider. Music should be warm, bright and have a happy and reassuring quality.

Producer needs Electronic Ambient tracks for the promotion of an educational science series. Open to music that enhances a feeling of progress, possibility and innovation.

Upcoming NW composer-licensing related events:*** Ed's Next Music Licensing Classes:**

*** Ongoing classes at NSC: Sat, April 23, 2016 NSCC, 9m-12noon**

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

continuinged.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: Nov TBA, 2016 (free with membership)** Definitely worthwhile. I'll be there, teaching a mini version of my class! Let's have lunch!

taxi.com

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

*** BMI Events:**

bmi.com/events/calendar

*** ASCAP Events:**

ascap.com/news-and-events/calendar.aspx

Also: ASCAP "I Create Music EXPO" - looks interesting!
ascap.com/news-and-events/calendar/event-details.aspx?eventid=6e78e36a-3fee-470d-9995-16a5cc085798

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

RESOURCE GUIDE:

This links have moved to my website:
edhartmanmusic.com/resources_for_composers

Links of the Month:

* Go to **RecordingExcellence.com** for great free advice with mixing and mastering tracks! Get the free pdf, "The Home Recording Cheat Sheet"

* Books, resources, videos:
howtolicenseyourmusic.com/

* Another podcast interview! This time, a locally produced one about music licensing:
wotspodcast.com/2015/12/wots-version-56-with-ed-hartman.html
or
itunes.apple.com/us/podcast/word-on-the-street/id940213680

Ed's skype interview with this excellent podcast. It's all about Music Licensing!
itunes.apple.com/us/podcast/music-business-connection/id1040356746
or
[musicbusinessconnection.com/ \(episode #25\)](http://musicbusinessconnection.com/)

Music Supervisor interview:
musicsupervisorguide.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

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

FB for the film industry: (Very cool network!)
stage32.com

Wondering about any of the terminology used in this newsletter:

licensequote.com/mlq/music_license_quote.html

ascap.com/licensing/termsdefined.aspx

musicbizacademy.com/articles/gman_money.htm

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.

Music Joke/Quote of the Day:

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Arnold Schoenberg walks into a bar. "I'll have a gin please, but no tonic"

*What song do hungry musicians like to play the most?*

The Taco Bell Canon.

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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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3/10/2016

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