

Subj: **Adventures in Music Licensing, October 2014**  
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From: edrums@aol.com  
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*Ed Hartman's*  
**Adventures in  
Music Licensing  
October 2014  
Vol. 2, No. 10**

***Please forward the newsletter on to anyone you know with original music! - Thanks***

**\* And the rain begins...**

**\* Note: I've take out the hyperlinks from the newsletter (you can copy and paste the link)**  
There have been some issues with Constant Contact. Sorry about the inconvenience.

**\* Any readers in LA? I will be at the TAXI Road Rally Nov 6-9, 2014 in LA.** Lunch? I will be taking a mini version of my class on Friday, Nov 7, from 4:30-6PM. You have to be a TAXI member to get tickets to the convention (members get 2 free tix).  
**taxi.com**

**\* All little cross promoting:** For anyone in the Seattle area, and interested in percussion (good for composers!), The Drum Exchange and WA State PAS are presenting a **Mini-Day of Percussion on 25, 2014, 1-4pm, next to The Drum Exchange in Wallingford.** There will be great clinics on Vibes, Percussion, Mallets (vibes), Drumset and Experimental percussion.  
**facebook.com/washingtonpas and drumexchange.com**

**\* A little mention in the TAXI newsletter:**  
**taxi.com/transmitter/1409/deals.html?cid=EMTXTR00000099**

**\* For anyone who has taken my licensing class (many of you!) I would very much appreciate any testimonials you have about the class.** It really helps promote and keep the class going. Please email to edrums@aol.com

**\* Music Licensing Follow-up event coming in the fall...Still working on it. More info soon.**

**\* Next NSCC Music Licensing Class: FALL: Sat, Oct 18, 2014** (Registration will be available in a few days)

**campusce.net/NSCC/Course/Course.aspx?c=2117**

\* **Individual Consultations** - I've had a number of composers come in for "One-on-one" session don't want to wait for a class, and want extremely focused information about licensing, pitching, c BMI-ASCAP, track by track analysis (review for pitching), please email or call.

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

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\* **PLEASE come by and grab a TAXI packet** (my store The Drum Exchange (**drumexchange**. Wallingford - let's have lunch! I have them waiting for anyone who didn't get them. They have a lot of info. TAXI will send you info, or you can go to taxi.com for info, too. If you do choose to join, tell me, and it will be worth 5 free pitches (\$25) As I said at the class, you can check out TAXI (you can't pitch).

*Recent adventures in Licensing:*

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

*Give me the money:*

BMI quarterly check pays off! I had a track via Audiosocket in Brooklyn Nine Nine (S1/E20). Primetime for one quarter, for over a minute of music (background bossa-nova music in a stationary store. The scene on and on!. Highest paid backend I've seen for TV. I have yet to receive the upfront, but it should be around \$500.00

Another track wound up in Let's Make a Deal (CBS) and paid \$62.00

There's a lot more, but these were some nice surprises...

It's been a busy month! I've had a number of custom requests from libraries. These requests have been extremely fast turn-around, within a day or two. They are in play right now, but not necessarily placements yet.

*Irish music* - Carry Me Home (guitar, flute, accordion, bass - all synth)

**[edhartmanmusic.com/european\\_soundtracks/s/carry\\_me\\_home](http://edhartmanmusic.com/european_soundtracks/s/carry_me_home)**

*Guatemalan Marimba* - Marimbalandia (real marimba and percussion)

**[edhartmanmusic.com/mallet\\_percussion\\_vibes\\_and\\_marimba/s/marimbalandia](http://edhartmanmusic.com/mallet_percussion_vibes_and_marimba/s/marimbalandia)**

Similar to Marimba Chapinlandia\*:

**[youtube.com/watch?v=9dD1QYt7E7g](http://youtube.com/watch?v=9dD1QYt7E7g)**

\*I got the buzz effect (beeswax on the resonators) by using packaging tape over the bars!

\* I did a score for a short 3min film. More later...

\* The other big pitch was for a TV show theme (dream gig for me). It's an interesting story, that is not finished so I'll report next time. It has been a roller coaster ride so far.

\* I have had a number of forwards via TAXI (the tracks got past the screeners), but I am waiting on any comments from the clients. The clients still have to want your tracks. My % of forwards is getting better. Listed to you for any quality issues (distortion, levels, balance, EQ, etc.)

\* Musicxray has continued to be somewhat successful in getting tracks to libraries. There are a number of companies looking. Some have asked about exclusive tracks. I tell them that I occasionally will write an exclusive track on demand, but most of my tracks are in multiple libraries, so they are only available non-exclusively. Musicxray isn't a bad way to go right now. There is no membership, but the pitches can be a bit pricey. There is a LOT of pitches going on. I do know some of the companies looking, and they are good companies. You get feedback quickly, unless your song is put on hold. You do see who you are pitching to, so you maybe "vet" the client, especially if they are not clear about exclusive vs. non-exclusive contracts.

*Music Licensing News/Questions from the audience:*

*I am working on a direct license deal with a client. What advice do you have for setting up fees and contracts for ongoing music for a soon to launch radio network?*

*Michelle*

The radio gig sounds great. You are on the right track regarding length, exclusivity, etc. I can't give good numbers. Most of my radio gigs have been through libraries. I always recommend flushing that out. Ask the client what their total budget is for music. The most outrageous approach to this was negotiating a fee for a film license directly. The production company (big one, big budget) had my track, themselves. I contacted an attorney, and he suggested a very high fee, \$ 36K! The production company came back saying, that's way too much, but we can offer \$18K, which was a lot more than going to ask! It blew me away. In the end, the track was not used in the film (it was in a competition at the time! Crazy story for later..) Too often, we ask for a lot less than we should. That was pretty extreme, but the concept holds. You might ask for 2X what you initially want. You can always back out or offer a "discount". At the very least, it might set up a step contract, that brings the fees up, if the program is successful. I might recommend thinking about distribution of the program. Is the program/network local, regional or national? How many markets? Do you have tracking available on your tracks? Lots of questions. I will be at the TAXI convention in Nov., and might look for those answers myself. I would resist selling my tracks outright, especially publishing, if there is a back-end through ASCAP. I am monitoring my Coke Zero commercial. So far, BMI has not returned emails or calls regarding confirmation of the jingles cue sheet form. It is a mine-field. Music lawyers might help, but be expensive. You might contact other jingle production houses. If you come to them, stating you are working on a radio network already, and might be interested in their tracks, you could scare up some fee info. Of course, some libraries have this info on their sites. Check audiosparx, etc. Also, Film Music Network does occasional surveys for fees, although they are usually out of date. Good luck!

*I'LL TAKE ONE MORE QUESTION:*

*I have my ASCAP publishing started up and am getting to work on licensing some music, and was wondering what your opinion is on licensing strategies for someone who is not highly prolific and has an extensive back catalog, but has certain targeted markets in mind for what they do have. For example, I have a new song that I think would fit in perfectly on American Horror Story. It seems I might want to have a different strategy than you use with a deep back catalog to work with. But maybe not. Are there other outlets you know of that would be good for this, besides Film Music Network and Taxi? I have taken the plunge on Taxi membership.*

*Susan*

Glad you enjoyed the class. Can I use this question on my newsletter? (I assume you are getting questions and answers are archived on my site. )

For as much music as I have, a small percentage of tracks tend to get licensed a lot. Quantity opens up but quality gets the gig, and sometimes vice-versa!

\* Join **Music Library Report** for a month, they may even have a free try-out I think.

\* Contacting music supervisors is difficult but not impossible. **Imdbpro** for contact info (Free trial) can look up music supervisors for a specific show, or google.

\* **Musicxray** and musicpage.com are getting some results.

Links on my website (resources for composers)

\* Keep in mind I started with one CD. When any of the taxi type co's look for something that is in my range, I go for it. That builds your catalogue. Most of the time the first pitch won't get there, but it's amazing how often the tune does well for another one, inevitably within a month or two. As you expand your range more opportunities come up...

Most important remember that the song has to fit the picture. Only the decision makers will know the answer. I am getting a lot of requests from libraries looking for very specific things. That is a result

getting to know the people at the libraries (on the phone). They love success, so mention anything you've been successful at. No whining!

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

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

Email me: edrums@aol.com

*The Tech Side*

*Vocals:*

Man, vocals are tough. I have pretty inexpensive mics, and really don't understand all there is about recording vocals. I have been experimenting with adding chorus, delay, compression, etc. There are many ways you can manipulate sounds in your DAW!

My recommendation is to really find singers that have great pitch. I have on occasion. I can fix things, but pitch is tough. Get a LOT of takes! Elvis probably did 100s of takes for tunes. The singer is there, so make good use. You can put together takes, but edit can be a bit challenging. Usually, you know when you have a great take, and the singer will know it too. I've tried to out-source vocals to a singer, but I think having the singer in the room, to really work out the performance is essential. Sending out for instrumentals is easier. Vocalists will usually play around with your melody and it can be a better version, so be open. Good singers will know if a melody makes sense and is singable. The lyrics might need tweaking, especially with breathing in between phrases. Watch for sibilant sounds (look for a "deesser" in your plug-ins. You might have some low frequency "B" sounds, to which a deesser may help. Logic has some good ways to deal with this, and the EQ plug-in has a ton of presets. "male vocals", etc.) I don't think you need super expensive mics. A good tubular, ribbon mic for \$100 can do the job (Check out MXL)

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

TAXI: **taximusic.com**

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

ACOUSTIC GUITAR-BASED NEW AGE ARTISTS

EMPOWERING, ADVENTUROUS, ANTHEMIC MAIN TITLE TV THEME

Film Music Network: **filmmusic.net/job\_listing.php** -

MUSIC SUPERVISOR SEEKS SONGS IMMEDIATELY FOR CABLE TELEVISION SERIES

MUSIC SUPERVISOR SEEKS SONGS IMMEDIATELY FOR FEATURE FILM

INSTRUMENTAL MODERN RADIO POP NEEDED ASAP FOR TV

Musicpage: **musicpage.com** (recent changes in how many opps you get/month)

Looking for Late 1960's Style Music

Label is Seeking the Best in Dubstep, Trap & Glitch Hop (?!?!?!?)

Musicxray: **musicxray.com** -

Seeking Music for BioWare Video Games

Seeking Music for Film/TV/Ads/Trailers

*Upcoming NW composer-licensing related events: (Please email your links!)*

**Thurs, Oct 16, 7-9pm, Seattle Film Institute**

**facebook.com/events/806736116057030**

**seattlecomposers.org**

**\* Oct 29 2014, 5-7pm, Spitfire, Downtown Seattle. Seattle Film and Music Happy Hour** (networking event)

**fmihappyhour.wordpress.com**

**\* Ed's Next Music Licensing Class: Sat, Oct 18, 2014 NSCC**

**continuinged.northseattle.edu/courses/make-money-licensing-your-music**

Registration will be open in the fall: \$49.00; Please forward this email and invite to any composers/songwriters you know!

*Upcoming National events:*

**\* TAXI Convention: Nov, 2014 (free with membership)** Definitely worthwhile. I'll be there, a mini version of my class! Let's have lunch!

**taxi.com**

**\* BMI Events:**

**bmi.com/events/calendar**

**\* ASCAP Events:**

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

**\* Pacific NW Grammys: (look for Songwriters, and studio Summit events**

**[grammypro.com/chapters/pacific-northwest](http://grammypro.com/chapters/pacific-northwest)**

**RESOURCE GUIDE:**

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

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

*Links of the month:*

*Trent Reznor Scoring:*

**[screen.yahoo.com/movie-trailers-and-clips/trent-reznors-guide-scoring-david-010807](http://screen.yahoo.com/movie-trailers-and-clips/trent-reznors-guide-scoring-david-010807)**

*Free videos, leading to an inexpensive E-Book:*

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

*The videos are good. The E-book is short and very basic (\$6.99). Talks about BMI, ASCAP and Soundexchange, mostly. He has an advanced class (\$\$), too. If the book were better, I would have considered it.*

*How Licensing Works:*

**[entertainment.howstuffworks.com/music-licensing.htm](http://entertainment.howstuffworks.com/music-licensing.htm)**

*Audio Engineering Classes:*

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

*General Licensing Info:*

**[entertainment.howstuffworks.com/music-licensing.htm](http://entertainment.howstuffworks.com/music-licensing.htm)**

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

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

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

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

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

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

*Ed Hartman Consultation*

I am always available for one-on-one consultation. I charge my instrument lesson rate (\$50/hr) I am happy to critique your music, make recommendations for marketing, suggest libraries to put you 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.

*Composer Joke/Quote of the Day:*

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Updated Musical Terms

ACCIDENTALS: Wrong notes

AUGMENTED FIFTH: A 36-ounce bottle

BROKEN CONSORT: When somebody in the ensemble has to leave and go to the restroom.

CADENCE: When everybody hopes you're going to stop - but you don't.

CLAUSULA: Mrs. Santa

CUT TIME: When you're going twice as fast as everybody else in the ensemble.

DUCTIA: A lot of mallards

GARGLEFINKLEIN: A tiny recorder played by neums

INTERVAL: How long it takes you to find the right note. There are three kinds:

Major Interval: A long time

Minor Interval: A few bars

Inverted Interval: When you have to back one bar and try again

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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 placeme*

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