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Ed Hartman's
**Adventures in
Music Licensing**
February 2017
Vol. 5, No. 2

* **It's been a pretty wet winter up in the might Pacific NW! Snow, rain, mudslides...what's next?**

* **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:

continued.northseattle.edu/courses/make-money-licensing-your-music

Video about the class:

[youtube.com/watch?v=A2QDn8u_T0o](https://www.youtube.com/watch?v=A2QDn8u_T0o)

* **Look on FB for Seattle Composer Alliance Monthly Meetups!** They've been a block away from me, in Seattle. I'm trying to make most of them. It's a great place to have a beer, and catch up!
seattlecomposers.org

I am doing one on one consultations (in person, skype or phone) . 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?

Recent adventures in licensing:

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

* **Seattle Public Library pays you for your music!** In Nov 2016 I submitted a digital only recording, "Wood and Metal Music" from a few years ago (cdbaby.com/cd/edhartman2) to playback.spl.org. The music was a collection of percussion based music I've been producing, mainly for licensing. The CD was accepted. They make it available through the library, and pay a \$300 stipend. I uploaded the tracks a few days ago (some minor issues), and payment should be forthcoming. Nice work when you can get it.

Late breaking news: Album just went live on the library. You can download tracks!

playback.spl.org/albums/ed-hartman-wood-and-metal-music

* **Last year, a director became interested in some tracks** and put it into a new online series. The series was just released. Payout: \$300.00 direct license. I'm not sure how he discovered my music, but the track was from a commercially released CC, Marimbells of Christmas (1991), which has done extremely well in licensing. The Sugar Plum Fairies track has been used in movies, TV, advertising, etc. I noticed on this video, the music was probably playing in the background, on set (rather than mixing in later). This director is very much into "one shot" films. He won Sundance shorts last year with a tour-de-force short, "Thunder Road".

[facebook.com/hashtag/theminutescollection?](https://www.facebook.com/hashtag/theminutescollection?source=feed_text&story_id=589375614590629)

[source=feed_text&story_id=589375614590629](https://www.facebook.com/hashtag/theminutescollection?source=feed_text&story_id=589375614590629)

* **I'm working on a commission for a tap-dancer, Cheryl Johnson.** (She was also a drum student, and has recorded vocals for me). The piece is based on a roller coaster on the East Coast ("Jack Rabbit" in Rochester, NY). The music will be very rhythmic, (in 11, 7, etc.) Should be fun! It will be a license situation, even though I am paid for the piece (grant). There could be live performance royalties via BMI.

* **More and more of my music is appearing on Youtube.** The royalties collected through adev.net are not amounting to much, but it amazes me how many people are using my music, and how. I am posting some of the videos on my channel. ([youtube.com/user/edhartman1](https://www.youtube.com/user/edhartman1) - see "Music Videos at the top and bottom of the list)

* **Lots of pitching activity.** I created a custom track for a library, based on Chinese New Age Music (exclusive). There have been some great opps from the pitch companies below. I've pitched these tracks:

edhartmanmusic.com/filmtv_theme_novelty_reality/s/the_good_the_bad_and_the_pretty

edhartmanmusic.com/filmtv_theme_novelty_reality/s/the_spy_guy

edhartmanmusic.com/filmtv_theme_novelty_reality/s/street_funk

* **Getty (Pump), Audiosocket and Triple Scoop Music** all paid quarterly. Nothing major, but it buys some groceries! Musicsupervisor paid for the placement, last year in the film "Spirit of the Game" (imdb.com/title/tt4947738/?ref_=ttfc_fc_tt) for this track (edhartmanmusic.com/filmtv_theme_novelty_reality/s/news_on_the_march) \$265.00 for the upfront. The film is still in limbo, a bit. Not good reviews after a very limited release. It may go to video, though (backend!).

Tales from the Tech Side:

One trick for speed of songs that I have cheated with is "The Amazing Slower Downer" It's really for practicing. Slows (or speeds up (a little bit) songs without changing pitch. You can vary a song up to around 20% without noticing to weird of things, although vocals may be a bit trickier. I use it for subtle speed changes (and length, like when someone wants 1min exact, and the track is 1.05)
Lots of tech videos below. Check them out!

Music Licensing News/Questions from the Audience:

Hi Ed, I am thinking about TAXI- its expensive so I've been waiting to have enough material to justify it. I think I will do it eventually- I can get a discount through you?

Barb

No price discount, but there is a small extra. I t's 3 free submissions (\$5/each) after joining.

Make sure to call to join (not online) and mention my name.

Regarding whether to join, that's a big question. I've answered it a few times in the newsletter (not the most recent). Also, I did a few interviews for them awhile back:

taxi.com/transmitter/1409/deals.html?cid=EMTXTR00000099

taxi.com/transmitter/0605/taxi-member-success-rate-hartman.html

I know the success rate is low but I don't think it's a scam. Been around a long time. Music XRay and some of these other things are a scam.

I can't say that TAXI is definitely not a scam. I know the owner, too. Michael Lasgow is very sincere. Here's the simple answer...

The more music you have, the better the odds, (You have a number of projects, so you should be fine.) The wider the mix of music you do, the better the odds, but in the end, do what you do best.

Expect a 10-25% forward rate. Forwards don't always mean you get the gig, either.

If you can get to LA in Nov, TAXI puts on a convention (Rally). It is definitely worth the membership, even if you don't submit. You will learn a ton. I teach my class, there, among dozens of classes, workshops, etc. It will run some travel (at LAX, so no trans cost to the hotel), \$150/night (or less nearby), airfare. Hey, it's an LA trip, and you get TWO free tix to the event as a member.

You will meet 2000 other composers/songwriters, and have an unbelievable time. You will no longer be alone, doing this.

Who the heck is Music Reports?

Michael

I haven't worked with them, but have heard of them. Honestly I'm confused on what they do. Are they an additional collection company, huge database, admin for royalties? Be careful.

This company works with them:

songtrust.com/#/features/global-royalty-collection

If anyone works with this company, please let me know.

Previously, you mentioned two libraries sent your song to the same client. CD Baby had an article about NOT submitting to several non-exclusive libraries because they may pitch your song to the same client. Do you recommend sending your songs to all the non-exclusive libraries you can or do you limit it and how do you limit it? They seemed to indicate an exclusive agreement may get you more action, but is that more for the experienced licensing musician?

Barb

I try not to worry about double pitching. I think it's rare. There's too much stuff going on out there for it to be a big issue. I have seen the same pitch on different pitching companies (TAXI, Musicxray), but that is rare, too. Most library composers put a healthy amount of tracks in both excl and non. I generally go with exclusive, when they ask me for something. Way too often, after giving an exclusive track to someone, there are five other companies looking for the same thing. If it's an easy piano piece, sure, I can whip another one out quickly. With orchestral or involved electronic pieces, it takes a lot of time to create it. It could get lost in an exclusive library for a long time.

Some exclusives pay up front for tracks (\$250-600/track). That definitely takes the risk out of it. You may get less for placement up fronts (or none), but should be able to keep your royalties, at least on the writers side, like most deals.

I am a musician who has recorded a great deal in my bedroom over the years and have always felt that services like taxi, etc. would be great for me as I can crank out music quickly, however good fast production is not my strength.

I have a friend who runs a studio out of his house and through some conversation with him have deemed him interested in partnering up (I make the music, he mixes). I recall you saying going alone is easiest for the splits but if I was to do something like this, I'm wondering what a fair split may be?

Stefan

As far as splits, that can be tricky. You are the composer, and your engineer is tech. You would be splitting not only any upfront money (and expenses?), along with back end, which is intended for songwriters and publishers (who owns the recording). I would be extremely careful, and recommend starting on your own, mix as best as you can, and hire your engineer for special tracks. (you keep ownership). You need to set up a publishing entity, ideally, and that can have issues with partners, too. After awhile, maybe you spit, but that becomes a bit of a mess, when you sign your tracks (he always needs to sign off, or you have to have paperwork showing splits). What if you stop working together or have a falling out. Splits work best with two folks that write music and co-produce.

I collaborated on a song with another Taxi member for a song listing that is due soon. He is ASCAP and I'm BMI. Should we register it separately with the same info or just one of us? He wrote the music I did the lyrics and vox.

Andrew

Interesting question. I thought I could answer this quickly, but I have some doubts, and no more time today...I may do some more research.

1) If the song pitched to a publisher/library: The publisher you are pitching to, takes the publishing. They have accounts in both PROs (Publishers can be in both PROs, because their songwriters are in either one.). They would register the song, and work out the writers royalties to both of you. Some libraries would pay ONE of you, and you would have to pay the other each PRO payment period.

2) If the client is a Music Supervisor/ Production Co: As a songwriter, you can register the writers registration on each PRO (there is a place to put your 50/50% split. You would need your publishing to belong with both PROs - two memberships, different names, I believe). One of you would need to handle the publishing (and receive the publishing income, which you might need to share directly with after being paid from your PRO). There is a new registration process that is already integrated with all three PROs (BMI, ASCAP and SOCAN) <http://musicmark.com/> This is for publishers to register their songs in multiple PROs when there writers are in multiple PROs, rather than registering the song in EACH PRO separately.

3) Best advice, worry about it when you get the gig (or a future gig). The situation will likely determine the registration process above. If you are going to work a lot with your cowriter, you should consider how you will both handle the publishing, when necessary. This is why I try to do all of my writing myself, and hire engineers or performers (and pay them), to keep the copyright simple with one person.

Collaborations are fine, but can be tricky. I would recommend going to the TAXI forum for further info. There's lots of collaborations there. If you get new info, please email me, so I have info for the future.

PS: There was some legislation that would have threatened a lot of the above info recently, but I believe it is not going anywhere.

freeadvice.com/news/Intellectual+Property/songwriters-sue-justice-department-over-new-royalty-rules.htm

Do you recommend only sending the minimum they ask for, or sending everything you've got that you believe may be licensable?

Barb

Generally, you send your best tracks (most licenseable) to have them check you out, alongside your website info (they can listen further). Depending on the company, and upload system, you might send them CDs, Jump drives, individual tracks (via a FTP, or their own website). Be prepared to add a lot of info on the sites. Metatags rarely work when you upload to a library site. You usually fill each track out with genre, style, mood, BPM, etc.

Typically to check tracks out libraries want Mp3s. From their be prepared to give them full res files (wav, aif, etc.). Some libraries simply want links first to listen. Sending tracks is rarely recommended unless they ask. Everyone is concerned with viruses, etc.

Once a library is interested, find out if they can take your full res tracks on CD, jump or a service (wetransfer, etc.). Ideally, it's great if you don't have to classify everything.

You will likely fill out either a hard copy or electronic contract, with a Schedule A (list of songs), that might as for metadata, too.

Crucial only lets you upload up to three tracks at time, and they take a few months to review. Every company is different. Be patient, and get rich, slow!

I know you must have researched heavily before going for the MacPro so I wonder with about a \$50 difference in these two configurations which one you would recommend to replace my 2009 iMac. It's definitely time!

Michelle

Flash storage vs large drive. Tough call. Whatever you do, max out your ram if possible. I can say that programs still need to reside on the main drive. My Mac pro only has a 256 drive and it is always low on space. I do have external drives but you still have to download to the main drive. Have a discussion with tech folks that know music programs. You can contact Doug Zangar in Seattle. He is available by phone as a consultant. He does video tutorials for Groove3.com. He also runs SLUG (Seattle Logic Users Group) It is on FB. Just figure you will need tons of RAM and memory.

I have a quick question for you regarding Music Supervisor. I have been on the site for some time now and it only just occurred to me that maybe I should have my instrumental versions of my songs available right next to the full (with vocal) version? Duh! Do you do this?

Or do they contact if they want it?

Kristin

Music supervisor.com is pretty DIY - they only contact you if there is a sale of a track or something problematic with a track, etc. Having an instrumental in view may sell outright on it's own. Otherwise, if I was a music supervisor, it might be good to see that there is one available, rather after a negotiation, trying to figure out if one is available. Decisions are generally fast, so an questions about other versions may kill a pitch. I would upload alt versions for instrumentals. I don't have that many vocal tracks, so it's less of an issue. I recommend a remix minus vocals (all levels are exactly the same), and another mix of one with an instrument playing the melody (flute, guitar, piano, etc.) with similar levels. Other style versions can be good too. I've done simple piano solos of combo tunes.

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

filmmusic.net/job_listing.php

musicxray.com

Hitlicense.com

Musicgateway.net

Songtradr.com (on demand pitching, and also a library)

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)
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: 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!) May, 2017

upstreammusicfest.com

*** BMI Events:**

bmi.com/events/calendar

*** ASCAP Events:**

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

Also: ASCAP "I Create Music EXPO" Spring 2017

ascap.com/expo

* **CD Baby DIY Convention (Nashville, Fall, 2016) diymusiciancon.com**

* **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:

BIZ:

* *Exclusive vs. Non-Exclusive Strategy?*

[musiclibraryreport.com/forums/topic/exclusive-vs-non-exclusive-strategy/?](http://musiclibraryreport.com/forums/topic/exclusive-vs-non-exclusive-strategy/?utm_source=February+2017&utm_campaign=MLR+02-17+Newsletter&utm_medium=email)

[utm_source=February+2017&utm_campaign=MLR+02-](http://musiclibraryreport.com/forums/topic/exclusive-vs-non-exclusive-strategy/?utm_source=February+2017&utm_campaign=MLR+02-17+Newsletter&utm_medium=email)

[17+Newsletter&utm_medium=email](http://musiclibraryreport.com/forums/topic/exclusive-vs-non-exclusive-strategy/?utm_source=February+2017&utm_campaign=MLR+02-17+Newsletter&utm_medium=email)

* *WARNER MUSIC JUST JOINED THE \$1BN STREAMING RECORD COMPANY CLUB*

musicbusinessworldwide.com/warner-music-just-joined-the-1bn-streaming-record-company-club/

* *How to Make a Six-Figure Income with TV and Film Music*

[youtube.com/watch?v=ZSkFNjDuV04&t=337s](https://www.youtube.com/watch?v=ZSkFNjDuV04&t=337s)

* *The Process Of Clearing A One Stop Song For A TV Show*

thesyncreport.com/Blog/1077/2017123/The-Process-Of-Clearing-A-One-Stop-Track-For-A-TV-Show

SIGN UP:

thesyncreport.com/Sign-Up

* *Guerrilla Film Scoring: Practical Advice from Hollywood Composers*

guerrillafilmscoring.com/

* *Using Itunes to add metadata:*

[youtube.com/watch?v=jE9kop0xsH0](https://www.youtube.com/watch?v=jE9kop0xsH0)

TECH:

* *How to Create Instrument Separation with EQ Flipping and Swapping*

[youtube.com/watch?v=pECFueAo_TE](https://www.youtube.com/watch?v=pECFueAo_TE)

* *Should You Compress or EQ First?*

[youtube.com/watch?v=cRdKmiVGLwk](https://www.youtube.com/watch?v=cRdKmiVGLwk)

* *Mixing Tips: How To Beef Up Your Drums*

[youtube.com/watch?v=41zBTUrFcF4](https://www.youtube.com/watch?v=41zBTUrFcF4)

* *How to Avoid Over-compressing*

[youtube.com/watch?v=qBxdJB0vD_M](https://www.youtube.com/watch?v=qBxdJB0vD_M)

* *What Are Equalizers (EQs)? An Introduction*

[youtube.com/watch?v=Bb3GE5vmZT0](https://www.youtube.com/watch?v=Bb3GE5vmZT0)

* *How to Create Wider Mixes With The Haas Effect*

[youtube.com/watch?v=jpvYben3Mcw](https://www.youtube.com/watch?v=jpvYben3Mcw)

* *The Future of Advertising Music Royalties*

shootonline.com/column/future-advertising-music-royalties

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

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://www.youtube.com/watch?v=hcl8r2eRaOk)

* *New video of mine...*

The Secret to Learning Major Scales on ANY Keyboard!

youtu.be/U3q5qyJMoKQ

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

sentricmusic.com - pitching company?

soundreef.com - royalty collecting company based in the UK

* *Books, resources, videos:*

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
or

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
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 your 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:

~~~~~  
"To achieve great things, two things are needed; a plan, and not quite enough time."  
*Leonard Bernstein*

"Competitions are for horses, not artists."  
*Bela Bartok*

\*They do pay occasionally!

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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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