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*Ed Hartman's*

## **Adventures in Music Licensing**

September 2017 Vol. 5, No. 9

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### *Announcements:*

\* My store, The Drum Exchange has completed closed! It was epic, with a 3 month sale from hell. We had a tremendous response, and were able to sell of nearly the entire inventory, with only a little left for another store to pick up. Otherwise, it's over. That means, I have a LOT more time for writing and recording music! I will continue teaching in my new studio in Edmonds, along with keeping many of my existing students in Wallingford at Creative Music Adventures. As much as I love teaching, I do want to focus on music licensing in a big way. This newsletter should get pretty interesting in the near future because of the events going on.

\* Candace and I did get down to LA, end of August for some much needed R&R. We stayed in Redondo, a few blocks from the beach. We did manage to miss the smoke, ash and hot weather in Seattle! Ironic.

\* I have moved my newsletter from Constant Contact to Hostbaby (my website). Please let me know if it looks good. Thanks!

\* Welcome new readers! Please email any questions about licensing. I am always happy to respond (and it will go into the next newsletter).

\* NW Composers: Look on FB for Seattle Composer Alliance Monthly

Meetups! They will move around, so keep your eyes open. [seattlecomposers.org](http://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](mailto: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!

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

\* 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).

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### *Recent adventures in licensing:*

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

\* My film score for "The Son, The Father" by Lucas Haas, did premiered opening night at Hollyshorts in August in LA (TCM/Grauman's Chinese Theatre!). It is now making the rounds of other festivals, and has won some awards already. I had to miss the Hollywood opening, but there should be a Seattle area viewing in the near future. I am working with the production company to create a "cue sheet", for my PRO, BMI. That will make sure that any broadcast of the film on TV or the web picks up royalties. It probably won't have a lot of broadcast, but I am the only composer on the film, and some of the cues are title and credits. Those can pay a lot better.

\* On of my favorite publishers just took a bunch of marching band tracks for an indie. Fingers crossed on that. There seems to be a demand for marching music.

\* One of the new tracks, from my new studio was designed for a pitch for a reality TV show. That pitch didn't pan-out, but I am now getting it to other clients. It's a cool jazz-rock groove with vibes!

[http://edhartmanmusic.com/filmtv\\_theme\\_novelty\\_reality/s/the\\_cool\\_one](http://edhartmanmusic.com/filmtv_theme_novelty_reality/s/the_cool_one)

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

For my studio, I was able to kill most of the sound through the windows, and door. There was a door cover made by the previous owner who built the studio years ago, and I was able to create a second inside swinging door with it. The studio sounds pretty good, and all in all, everything moved seamlessly from my store. I did run Ethernet from the house to the second building, rather than rely on Wi-Fi. It is faster and more stable. You probably need to order online, for anything over 100ft. I got outdoor (shielded). It was still around \$50.00

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#### *Questions from the Audience:*

*What the heck is a Royalty Free library?*

There is a ton of confusion about that term. Royalty Free (RF) can mean to a client, looking for music, that they don't have to pay the creator any future royalties for their music. The license gives the client the right to add the track to another project (TV show, film, ad, website, etc.), for a one-time fee ("Pay once, use forever". It doesn't mean that the composer won't receive royalties. Because, royalties are collected from the broadcasters (HBO, NBC, etc.), the client doesn't pay any additional amounts to the creators. But, the client does need to create a "Cue Sheet" that can go to BMI, ASCAP, etc, if the program will be broadcast. RF Libraries can be an excellent way for composers to get up front fees for non-broadcast projects (Photo websites, Internet ads, etc. The fees are generally pretty low, so unless the library is selling a lot of tracks, the composers may not make as much. The upfront fees can be pretty low. I recommend RF libraries for tracks that you might not have in other libraries that do a lot of broadcast placements. You do want to be careful about competing with yourself. I do know if composers getting pretty consistent money from RF libraries, especially if they are very active.

One problem with RF libraries is Youtube (YT). I have discussed in previous newsletters YT ad revenue system. Only one company can work with your music in regards to YT (I use Advrev.net) That library can partner with YT, and scan your tracks, and split royalties from YT plays. It is very low money, but can add up with viral videos. RF libraries want to give clients world-wide use of products like YT. If clients put their videos on YT, they can get taken down. Anyway, it's a mess. (Here's a link about it: <https://www.premiumbeat.com/faq>)

*Some RF libraries explain what they do: (these are not necessarily endorsed libraries)*

[royaltyfreemusiclibrary.com/royalty-free-music.php](http://royaltyfreemusiclibrary.com/royalty-free-music.php)

Some libraries you may be in, will not want you in RF libraries, so be careful.

A NW based RF library is here: <https://stockmusic.net/blog/royalty-free-music/> This is a good read about RF Music.

*Do I need a work-for-hire agreement for the musicians who performed on my recording?*

I always recommend it. You probably won't need to show it, but many libraries want you to have it on file. If a musician sees or hears a track they were on, they might wonder why they are not getting a back-end on it. The last thing you want is for the musician to contact the client or library asking about the track. That's how lawsuits start! I do recommend paying something (\$50-100+) for any work on a track. \$0 is not a work-for-hire agreement. You have to pay something!

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#### *LINKS OF THE MONTH:*

New interview from North Seattle College:

<https://continuinged.northseattle.edu/blog/where-music-takes-you>

BIZ:

More about RF libraries:

<http://royaltyfreemusiclibrary.com/royalty-free-music.php>

TECH:

The Compression Cheat Sheet:

[https://audioskills.com/wp-compression/?utm\\_source=broadcast20170825&utm\\_medium=email&utm\\_campaign=compcs](https://audioskills.com/wp-compression/?utm_source=broadcast20170825&utm_medium=email&utm_campaign=compcs)

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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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*Joke/Quote of the week:*

*"I can't live one day without hearing music, playing it, studying it, or thinking about it."*

Leonard Bernstein

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