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Subject: Adventures in Music Licensing, March 2017
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Ed Hartman's
Adventures in
Music Licensing
March 2017
Vol. 5, No. 3

*** OK, look, we've enough of the rain, already. 30 total hrs of sun since Oct. Come on, man!**

*** The next Licensing class is May 6, 2017 NSCC, 9m-12noon**

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

INFO/Registration:

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)

*** 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

* **No new placements this month**, but it always pays to get your music in lots of places. Placements lead to scoring opportunities, add to your credits, etc. I recommend googling yourself occasionally (name...composer, or name...music). I use tunesat.com (free up to 50 tracks) to see where your tracks are being used. I discover new uses all the time. Note: For best results, upload the soundtrack, itself, from the show or film, if possible. Your track may be hidden in the soundscape, and won't register. For youtube, check out adrev.net. They keep track of your YT uses (and pay you when you have a viral video).

** I have been pitching a bit via TAXI.com filmmusicnetwork, and musicgateway.net. It can take a long time for results, though.*

* **Update: Seattle Public Library pays you for your music!** I got paid (\$200) from Seattle Public Library for their "Playback" program - pretty quick! It's a paid license that allows library users free streaming, and downloads Here's the link: playback.spl.org/artists/ed-hartman 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.

* **I'm looking forward to working with a great director friend on a short that will be part of Hollyshorts Festival (LA in the summer).** It's a twilight zone-like drama. What's interesting is that this film may be potentially qualified for a shot an Oscar, if it comes out good enough. Dream on!

* **Update on a commission for a tap-dancer, Cheryl Johnson.** I am putting quite a bit of hours creating a score for a dance commission due at the end of the month. I have been receiving video, although it has been challenging not having the complete choreography to work from. The music is mixed meter (14/8, 2+2+2+3/8, 7/8, 5/8, etc. There are characters that need themes woven in, and the client wants vibes and marimba. That's great, except audio tracks are always more challenging than midi (you can't edit as easily). So far the music is coming out pretty good, though.

Tales from the Tech Side:

To check a mix, and learn how to master, I recommend taking a commercially available track that is similar in style, mix, etc. and opening it up in a 2 Track program (I use Sound Studio. Audacity is another). You can compare the music visually and aurally, literally next to each other. Compare the overall volume,

instrument placement, reverb, length of intro and tail (fade, etc.). It's a tremendous learning tool, as well. You will probably be amazed how many tracks are mixed hard Right-Left and Center.

Music Licensing News/Questions from the Audience:

(see my website: newsletter archives for tons of previous questions)

I guess everyone asked their questions last month - there were a ton of them. Here's a quick story...

A FB friend was just talking about getting a placement on a TV show. It looked like the music was synced a video on a TV in the scene (musicians playing on TV). That is a Visual Feature - because physical characters are playing the music. You always want to make sure you contact the production company and/or your PRO (BMI, ASCAP) to make sure the cue sheet (list of all the music on the program or film) is correctly coded. If it is incorrect, you could lose out on BIG money. Visual features pay exponentially better. I missed one year ago, before I know anything about licensing. I had a track on an HBO show, "Twas the Night". It was a really cool animation show with incredible vocal tracks (Bette Midler, Louie Armstrong, etc.) My track was an instrumental. I screwed up the contract and put the wrong thing as writer (I put "Marimbells of Christmas" the name of the recording where the writer should have been). For years, I never received any royalties. On top of that, the "instrumental" played with two live children singing "Silent Night" with the track (off-key!). It never occurred to me that that was a Visual Vocal. Big money. I did fix it, although I argued with BMI that it was just an instrumental at first (what was I thinking!). When someone WANTS to pay you more, don't argue with them. In the end, I missed around 5 or 6 years of royalties (BMI only goes back around 9 months). Never again.

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:

May 6, 2017 NSCC, 9m-12noon (last class till the fall!)

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

Registration is open now - \$65.00; Please forward this email and invite to any composers/songwriters you know!

Regular National events:

* **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

* **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))

* **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: (Send in your favorites!)

BIZ:
Biggest List of Music Licensing Companies from A-Z
unifiedmanufacturing.com/big-list-music-licensing-companies-az/

Top Music Libraries for Film and TV Submission and Placement (interesting list!)
jamiелеger.com/music-marketing/top-music-libraries-film-tv-submission-placement/

Make \$400,000 a year in ASCAP royalties
youtube.com/watch?feature=youtu.be&v=ffKJBdWvTWc&app=desktop

Music Licensing Basics
taxi.com/transmitter/music-licensing-basics.html

TECH:
How to Thicken Vocals: Clip from David Donaldson Workshop
youtube.com/watch?v=mwSgTJywJyg

5 Tips for Faster Music Production
us11.campaign-archive1.com/?u=2a73cff1e93f5b00ede43d1bc&id=412fffa06e&e=2bed9845a6

Trina Shoemaker's Best Mixing Tip (similar to my Tech tip above!)
youtube.com/watch?v=7lkIIoslwTM

MISC:

* 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

* 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)

Music Supervisor interview:

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

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

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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"I like chords that are very lush with all the lush parts taken out."

*Carla Bley*

"I am viewed as the Negro who has gone outside of the categories assigned to me."

*Anthony Braxton (I played on a composition of his that was recorded in Seattle in 1981. Intense music! -*

**[discogs.com/Anthony-Braxton-Composition-N96/release/3338431](http://discogs.com/Anthony-Braxton-Composition-N96/release/3338431)**

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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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