



Ed Hartman's
**Adventures in
Music Licensing**
November 2015
Vol. 3, No. 11

Here's an update on activities/projects related to music licensing:

Music Licensing Shindig!

UPDATE: EVENT LOCATION HAS MOVED DUE TO POPULAR DEMAND!
Because of very high interest, this event has moved to **Seattle Creative Arts Center** (seattlecreativearts.com/). Seattle Creative Arts Center (SCAC) and **Seattle Composers Alliance** (SCA - seattlecomposers.org) are now co-hosting this event - thanks so very much!. A tentative schedule is below, featuring special guests. SCAC is a great meeting place with a stage, PA, etc., and will make this event much more educational, and in control. (not noisy!) Watch this space for updates. SCAC is at the far west end of Ballard, so parking is not bad. Sorry, no food (eat first!) With the venue change, we may not have more than water and juice. This is a community event, and welcomes any donations from the snacks and beverage leagues of Seattle!*

EVENT INFO:

Come to meet and network with other NW composers and songwriters interested in getting their music in film and TV. Industry folks (music supervisors, music libraries, film editors, etc.) are welcome to attend. Participants can exchange music, contacts and information that might be helpful to understand the crazy world of music licensing. Please RSVP here (FB)

Tentative Schedule:

7-7:30PM Networking, Social

7:30-8:00PM Ed Hartman, Intro to Music Licensing

8:00PM - 8:30PM Dean Krippaehne, "Demystifying the Cue"

8:30PM - 9:30PM Panel featuring Music licensing experts.

* **I did a skype interview with this excellent podcast.** It's all about Music Licensing!

Hope to see you there!

itunes.apple.com/us/podcast/music-business-connection/id1040356746

or

musicbusinessconnection.com/ (episode #25)

* 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

* Well folks, I didn't make it to the TAXI convention. I spent a solid month prepping for it as presenter and mentor. I got to the airport, sat down at my gate, and started to excessively sweat. Paramedics arrived. They couldn't find anything wrong, but recommended that I do NOT get on the airplane. I didn't feel terrible, but knew it would I needed to abandon the trip. I went home severely disappointed. The next day, I received a call from Kroger foods, that my wife and I had purchased some recalled pine nuts. Guess what? We had eaten them earlier in the week. It was salmonella. Jeesh! Anyway, lawyers have been called. Negotiations are moving forward. We are both feeling much better, but I am very sorry to say that I cannot give you the play-by-play of my TAXI Rally experience. It did teach me how much I missed going to this event. This was to be a banner year for participation at the event. I felt that I was positioned to be on the inside of the event. I did also feel, for the first time, the online TAXI community really come together. It was helpful to have an armchair's view of the proceedings. So near, yet so far. My advice to you, is get your ass to the next Taxi Rally. You get TWO free tix with your membership. You will never forget it. I have good friend that measure their licensing career through the Rallies. You will learn a ton. I have. Oh, yeah. Don't eat any PINE NUTS!

Otherwise, it's been a bit quiet on the licensing front, although some OK \$\$ are due shortly from **Audiosparx**. My Football Funk tune (edhartmanmusic.com/sports_soundtracks/s/football_funk) did it again with a corporate placement. Streaming does pay a some dollars quarterly. One part of my statement shows: 3,693 streams paying me \$16.81 (Library takes \$42.03) It does all add up a bit.

Submitted through Musicxray (Sports music):

Listen to this track:

edhartmanmusic.com/sports_soundtracks/s/football_wars

Here's the critique (rejected)

1. First of all, thank you for submitting this track. We really enjoyed the arrangement and composition, as well as your percussive sound selection. Unfortunately, this is not aggressive or uptempo enough for the CBS audio engineers, and he chose to pass on this particular track. I encourage you to submit anything else you have in this vein. Great work. Thank you for sharing your art with us. Cheers!

2. Good candidate but regrettably it doesn't make the final cut.

Interesting to see what clients say with your music!

Tales from the Tech Side:

** How do I prepare my tracks for submission to libraries, TAXI, etc.?*

Andrew

Here's a quick guide of what I do:

1) Normalize during mixdown (bounce). On Logic you can normalize as you bounce the track. I assume you can do this on other programs. I just started doing this, myself, but I still prefer #2 below. You can experiment how hot the track is. Try -2db to start.

2) Get a stereo 2 track mastering program. I use Sound Studio. I take my tracks out of my DAW, and open them in this program. Mostly, I use this to normalize, trim, fade the last note (prevents a clip), etc. I can view the track, see where potential edit points are, check balance, etc.

3) Get help. The above does not include compression and limiting. I am not a great expert on these functions. I would advocate watching video tutorials (Groove3) and others. Finding a good engineer to teach you about mixing and mastering is also a great idea. Sound placement is also important to "open up a track".

4) Regarding mixing, there are some very easy starting points, like mixing to the far R and L and center to start. This approach has been used by pros since the beginning of stereo recordings. My favorite thing to do, is take a similar commercially produced track (you may have to buy it), and put it in your mastering program. You can put it side by side your track, and visually and aurally examine both. The closer you come to the pros, the better your track will likely become. The fact that we can do this, is really quite amazing. You can literally X-ray nearly everything that is available. I did this recently with a vocal track, and got pretty good results.

5) Finally, there is a website that will "master" your track

automatically. This is worth trying, at the very least to check your work. It is free to try, so you don't have anything to lose. It bases it's algorithms on compression, limiting, etc., depending on all of the instruments, etc. Worth a look. I have used the free sample mode. I might do it occasionally to see the results. **landr.com**

"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:

Do you have any thoughts about musicgateway.net and their services?
Dan

I've never used it. It looks like a collaboration site. I would be careful with "Work for hire" contracts. You always want to have someone sign off on work for you, if you are the sole-composer. If it is a collaboration, you will need an agreement that shows percentages, and who is collecting any up-front syn fees and back-end royalties. Learn about collaboration. I know that there is some potential Federal agency involvement that might upset the current rules about BMI and ASCAP collaborators, especially if they are in different PROs. 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

ELECTRO-BASED INDIE ROCK INSTRUMENTAL CUES

SOUTHWEST, NATIVE AMERICAN-Style INSTRUMENTAL CUES

EMOTIONALLY UPBEAT, BLUEGRASS INSTRUMENTAL CUES

MELANCHOLY, SOLO PIANO INSTRUMENTAL CUES

musicpage.com - *almost died! The got renewed interest to keep it going, though.*

Looking for Original Recordings From The Past Decades

filmmusic.net/job_listing.php

MUSIC LIBRARY SEEKS MUSIC FOR FAMILY ADVENTURE & FAMILY

DRAMA

MUSIC LIBRARY SEEKS INSTRUMENTAL MUSIC ASAP FOR TV

MUSIC NEEDED IMMEDIATELY FOR MEDICAL MARIJUANA

DOCUMENTARY

musicxray.com

Country Songs Needed for Film/TV Licensing

Linnette Harrigan Media seeking 1930s - 1940s Jazz/Big Band for TV drama

Seeking Latin Style Music

Hitlicense.com

Cinematic

Acoustic Instrumentals

Upcoming NW composer-licensing related events:

*** Ed's Music Licensing Shindig! (Film and TV Networking Event)**

Wednesday, November 18 at 7:00pm - 10:00pm

Seattle Creative Arts Center

2601 NW Market St, Seattle, Washington 98107

More info: www.facebook.com/events/186526935016082/

*** Ed's Next Music Licensing Classes:**

*** Ongoing classes at NSC: Sat, June October 24, 2014 NSCC, 9m-12noon**

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 - \$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

*** 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:

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)

Music Supervisor info:

musicsupervisorguide.com/blog/music-supervisor-alicen-schneider/?utm_source=cultivation-alicen&utm_medium=email&utm_content=alicen-schneider&utm_campaign=cultivation-emails

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.

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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"Simplicity is the final achievement. After one has played a vast quantity of notes and more notes, it is simplicity that emerges as the crowning reward of art."

Chopin

*You can't possibly hear the last movement of Beethoven's Seventh and go slow."*

Oscar Levant explaining his way out of a speeding ticket.

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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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