

From: Ed Hartman <edrums@aol.com>
Subject: Adventures in Music Licensing, Feb. 2014
Reply: edrums@aol.com
Ed Hartman Studio
Ed Hartman's

Adventures in
Music Licensing
Feb 2014
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Fellow composers/musicians/music creators, please forward the newsletter on to anyone you know with original music! - Thanks

I hope everyone is doing well! The licensing adventures are all around us. I hope you get a great placement, this year! and ...Go Hawks!

* Next Music Licensing Class: Sat, March 8, 2014 NSCC
(see below). Please forward the newsletter on to anyone you know with original music! -
Thanks

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

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

* PLEASE come by and grab a TAXI packet (my store The Drum Exchange (<http://drumexchange.com>) in 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 them I sent you, and it will be worth 5 free pitches (\$25) As I said at the class, you can check out TAXI for free (you can't pitch).

Please let any composers/songwriters know about this newsletter!
Recent adventures in Licensing:
Hopefully, these stories of placements can help you understand the reality of licensing. -
Ed

I was recently doing some research of contacts in the local TV industry, trying to drum up some football song related work (I wonder why??). One producer that I worked with a few years ago, moved to SF, but I did discover something interesting. I worked on a

commercial for KMYQ (Fox affiliate, Seattle), "Double Comedies", a spoof of 1960s Gum commercials. I created a very similar piece with lyrics by the producer. This is actually pretty challenging, considering there was no music, initially. You have to get the vibe right, and then somehow make lyrics work, that are coming from nowhere, in particular. I wrote it in the evening, brought in a singer, the next morning, and cut the track in my studio. It came out pretty good, and the commercial was on quite a bit. I didn't make a lot of money, but it was a great experience. The commercial was a promo for a block of comedy reruns in the late afternoon and evening. The visuals were simple animation of the stars in the shows. (<http://edhartmanmusic.com/files/dblcom-newest.mov>)

So here's the kicker: As I was researching, I found a page with the commercial listed here:

<http://www.natasnw.org/Emmy-Awards/45th-nominations.html>

It's down the page, a bit. It was nominated for a local emmy! Yeesh. It would have been NICE to let me know. That commercial was 90% song! The animation, is cute, but really, watch the footage and tell me. Should the producer have let me know about this?!! We'll, live and learn. It is now on my credits page. The lesson is to occasionally google your tunes. You never know where they will wind up. Don't expect a client to ever let you know if something interesting happens with them. I'm proud of it, but it would have really made a difference if I had known about it in 2008!

"Honey, your royalties are here" Dept. (Frank Zappa)

Triple Scoop Library statement:

Great little company! They don't get you a huge amount, but they are working hard placing music with photographers, video, etc. When I started with them, they would send out free Ben and Jerry coupons, if you didn't get a placement. Very classy! No coupons now, but cash. It was about \$120 for the last quarter. Not bad for not working!

<http://triplescoopmusic.com/>

Music Licensing Musings...Ed Hartman

You Never Know...

I've been getting pitches from musicpage.com* It's an interesting platform that has musicians, bands, music retailers, etc. It is free to join, but requires a monthly fee to pitch to opps, although you can cancel, anytime. I saw a good pitch for me to go after. It was for some retro jazz for OK dollars (\$300-400). Most of the pitches have been for songwriters, pop, hip-hop, etc. - good \$\$\$ though. I thought it was worth a few bucks. The same day, I got an email from the client, a music specialist with a publisher, etc. We hit it off on the phone, and I've been doing almost daily assignments for him. Some may be for big \$\$\$. More later, as they hopefully get placed. The lesson here is "You never know..." - BIG TIME. This was really a crap-shoot. It could turn into one of the most important pitches of my composing career. I am working very hard on these pitches, and trying to learn from previous mistakes. I want to seriously impress this client. The moment is now. Occasionally take a chance on those odd little opportunities, and you never know where they will lead.

* Thanks for the lead from Marc Bristol, great NW musician, bandleader, etc, and reader of this little rag!

<http://musicpage.com>

Music Library News/Questions from the audience:

How Many Songs do I need to join a music library?

The short answer is: at least a CDs worth. 10-15 pieces is probably a good guess.

Libraries rarely want just one track from an artist, unless they are looking for something very specific. The point of a library is having a large amount of music to choose from.

The paperwork necessary to get an artist on board can be a bit of work for them and you.

I do have one song in a few places, but that was because, after I joined the library I decided not to proceed due to poor payouts, etc. I left the song there, because it wasn't worth the time to pull it.

Some libraries will ask for one or more songs to check you out with, and then ask for more. That is quite typical. I have anywhere from 1-200 pieces in probably 20 or more different libraries. The amount of my songs varies considerably in the different libraries I am in. In the end, only 6-10 are very active. I feed the active ones a lot more regularly.

At anytime, though, music can get placed in any library. Library placements are a numbers game. Until you have a number of pieces, you probably won't get much action.

When a composer tells me they haven't gotten many placements, the biggest problem may be there aren't enough tunes in one place. On the other hand, some libraries will place the hell out of one song, over and over again. Pump does this. I don't have many pieces there, but boy do they work with them. (Maybe I need to get more tunes to them!)

Keep track of where you are putting your music, so you can keep adding new pieces. It isn't always easy to find your music in a library (not all have web search). You will probably have to dig out your Schedule A with the list.

Best advice is to either keep a list (easiest on a spreadsheet or database) or create a Playlist on iTunes for each submission. You'll have that info right in front of you when you want to see if a song is in a library. Talk to the library and ask what they are looking for. The active ones will email you regularly (one has a private FB page for artists, and is updated daily). You will be amazed how many pitches are going on all the time!

"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

For recent pitches, I've been retro-izing my tracks to make them sound like they were recording in the 1930s, etc. With Logic, I use a phone-filter, along with EQ, to get rid of lows and highs. I'll add noise (Sound Studio), and record scratches (Logic loops -search phonograph). If you want to avoid all of that, simple get this FREE plug-in! It adds noise, machine sounds, scratches, and sets the recording by decade (30s, 40s, 50s, 60s, etc.) Really cool...It worked with my older Logic program. It may be a big tricky, but should download, and work it's way into your DAW - I think as an AU (Audio Unit), where the EQ, Compression, etc. hangs out. (remember to restart the DAW)

<http://www.izotope.com/products/audio/vinyl>

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.

One library recently was looking for sounds in the vein of:
Weezer, Debbie Davies, Allman Bros, Jim Byrnes, Bonnie Rait, JJ Cale, Lucinda Williams, Black Keys, Mumford, Rihanna, Katy Perry, Skrillex, Beyonce, Kanye, Flo Rida, Janelle Monae, Ivy Levan, Kat Dahlia. Jeesh!

TAXI: <http://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)

AMBIENT, ELECTRONIC INSTRUMENTALS

ELECTRONIC DANCE INSTRUMENTALS

CALMING and BEAUTIFUL, SOLO PIANO INSTRUMENTALS

REALITY TV-STYLE UNDERSCORE INSTRUMENTALS

SKA INSTRUMENTALS

CONTEMPORARY, ENERGETIC, HIP HOP INSTRUMENTALS

Film Music Network: (http://filmmusic.net/job_listing.php)

MODERN HIPSTER TREND POP ROCK NEEDED FOR TV PLACEMENTS

MUSIC LIBRARY SEEKS ALT/INDIE POP AND FOLK MUSIC FOR PLACEMENT

INSTRUMENTAL MODERN RADIO POP NEEDED

MUSIC LIBRARY SEEKS NEW MUSIC FOR FILM & TV IMMEDIATELY

MUSIC LIBRARY SEEKS JAPANESE & KOREAN POP MUSIC FOR PLACEMENT

INSTRUMENTAL MUSIC NEEDED IMMEDIATELY FOR SEVERAL SHORT

ROCK MUSIC NEEDED IMMEDIATELY FOR TV SHOW

Musicpage: <https://www.musicpage.com/musicopsboard>

Network TV Show is in Need of Some Country / Folk / Americana Songs Op Pay:

\$2,750

Looking for Dubstep versions of contemporary songs Op Pay: \$1,000 - \$6,000 per track

Guitar Based Instrumentals Needed Op Pay: \$1,750 - \$3,500 per track

Musicxray: <http://www.musicxray.com?afid=87878b10fd7e012c80821231390a1e12>

Ad Campaign with \$2,500 payout Seeking Music

HD Music Now is seeking music for placements in Film, TV, Ads, and Trailers.

Seeking Romantic Comedy feature film

We're currently looking for comedy music, quirky, goofy kids/children's music in all genre's for placements for TBS, Comedy Central

Indie Film seeking Salsa Music

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

Saturday, March 8, 2014 9am to noon:

"Make Money Licensing Your Music" Class:

North Seattle Community College

<https://continuinged.northseattle.edu/courses/make-money-licensing-your-music>

Note: Registration will open in January. \$49.00 (You need to register ahead. No walk-ins - the last class was full)

Seattle Composers Alliance events:

<https://www.facebook.com/groups/seattlecomposers/>

or

<http://seattlecomposers.org>

SCA Swing into Spring Annual Fundraiser/Silent Auction at the Royal Room, Seattle

(usually has some great software deals!)

March 25th, 2014 is our Annual Fundraiser. We are looking not only for groups among our members to perform, but also changeover music. Anything you've written that is recorded, that you would like to have performed, we would like to perform.

I will personally introduce the recorded pieces that will be performed and will talk a little about them both before and after so that they are not just wallpaper.

The Royal Room also has a screen and a projector with a VGA input so musical samples with video or selected short films might also be great choices for showcasing the work our members. Michaud Savage is the point person for programming for the fundraiser so let him or me know about your interest and involvement.

Upcoming National events:

BMI Events:

<http://www.bmi.com/events/calendar/>

ASCAP Events:

<http://www.ascap.com/news-and-events/calendar.aspx>

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

<http://www.grammy365.com/chapters/pacific-northwest-chapter>

South by Southwest Conference: March 7-16, 2014

<http://sxsw.com/music>

* TAXI Convention: Nov, 2014 (free with membership) Definitely worthwhile.

<http://taxi.com>

RESOURCE GUIDE:

MUSIC LICENSING COMPANIES:

Great music libraries to submit your music too:

<http://musicsupervisor.com>

<http://audiosocket.com>

<http://audiosparx.com>

<http://hdmusicnow.com>

<http://indigimusic.com>
<http://mangoreel.com>
<http://musync.com>
<http://triplescoopmusic.com>

FEE BASED PITCHING COMPANIES:

<http://taxi.com> - although any pay to play is controversial, this org is the best I know of. The convention in Nov is worth the annual membership alone. They do screen ALL submissions, and that is really what you are paying for. It can get gigs, and if you pay attention, and help TAXI in return, you will get tons back. I have free packets of info at my studio - come by and pick one up (I can get you a little discount)
You can watch TAXI TV online FREE even if you are not a member:
<http://www.ustream.tv/channel/music-marketing-online> - shows Monday at 4pm! You can watch archived shows there anytime, too!

<http://www.filmmusic.net/> - Great site with tons of info, mags, and submissions for scoring and licensing gigs! Started by composers and supervisors.
To subscribe to the sometimes "lively" posts (by email etc.) -
<http://nxport.com/mailman/listinfo/fmpro>

<http://Broadjam.com> - well organized \$ Lots of projects coming in. Music is not screened, although they do report on clients listening. I do know composers that are getting gigs. The annual fee is high, like TAXI, but no convention. You can submit without the membership but each submission is very expensive.

<http://Sonicbids.com> - I have gotten some gigs from this. You can pitch to live performance opportunities, radio play etc.

<http://versusmedia.com> - film directors looking for music. Usually low/no budget, but good for experience. Not a lot coming through, lately. I did get a nice film score from one, and that led to another...

<http://musicregistry.com> - Guide and online access to film music supervisors, etc. I've never bought the guide, but am interested if anyone tries it.

GETTING YOUR MUSIC IN RADIO:

<http://Airplaydirect.com> - mostly to get airplay, but work can come from this, occassionally. You create electronic press kits.

CD AND DOWNLOAD DISTRIBUTION:

<http://cdbaby.com> - I use this for digital and CD distribution. They do pitch to film etc. Check out download cards, rather than CDs!

UNIQUE LEADS:

<http://smalluses.com> - I know of some industry people that are looking seriously into this. Not sure where it is going, yet, though.

Small Uses was created by a group of videographers, local area television producers, public service announcement producers, and other creators of visual programs who need AFFORDABLE music for mini and micro-budget productions.

Producers list their music needs and fee offered for use.

Musicians and songwriters respond to the listing.

Musicians and Producers agree to a one-time, non-exclusive use license.

NO PITCH FEES.

<http://cid.adrev.net/>

AdRev - they collect revenue from Youtube, when your music is played.

FILM INDUSTRY LEADS:

<http://infolist.com> - casting calls. Interesting trade news.

For anyone who says they have to be in LA to be a film composer:

<http://www.wired.com/underwire/2013/08/elysium-ryan-amon-music-composer>

MUSIC INDUSTRY RESOURCES:

<http://www.musiclicensingdirectory.com> -directory with listings online. Not sure what this is about. Anyone have experience here?

<http://www.musiclibraryreport.com>- Started by a composer, this is an excellent site that has reviews of music libraries. There may be a free trial offer. Free access to the forums. Try signing up with FB - I get links to ongoing questions about libraries on my FB feed.

<http://music supervisors guide.com> - \$\$ directory of music supervisors, etc. Never done it, myself.

<http://pro.imdb.com/>- IMDB is free, but IMDB Pro is by a monthly membership to get access to media contact info. I have used this from time to time. You can get a FREE month to test it. Use it, when you have time to grab a LOT of info.

<http://goodnightkiss.com> - Goodnight Kiss - get on her newsletter! Janet Fisher has a wealth of info, and occasionally is looking for music for projects.

<http://www.hmmawards.org> - Music in Media Awards.

<http://www.skillshare.com/classes/music/Music-Licensing-A-Music-Supervisors-Guide-for-Artists/2027685261> Online Music licensing class: \$20!

NORTHWEST ORGANIZATIONS:

<https://www.facebook.com/avpnw> -
Pro- Audio Video EVENTS, Seattle, Eastside, and PNW

<http://www.siff.net/> - Seattle Int. Film Festival. Lots of educational activities.

<http://seattlecomposers.org> - Our local composers org with tons of workshops, etc.

<http://seattleareafilmmakers.webs.com/> - local directors, producers and composers!

<http://www.nwfilmforum.org/> - Casting calls. Possible work from local filmmakers.

<http://www.seattle.gov/filmandmusic/happyhour/> - Get on this email list for future film and music mixers. The website has many contacts, too.

<http://nwfilm.com/> - all things film and media.

<http://www.911media.org/> - Lots of experimental filmmakers, video, etc.

INTERNATIONAL FILM NETWORKS:

<http://www.stage32.com> - FB for the film industry!
Links of the month:

What streaming services are paying: (YIKES!)

http://wegetnetworking.com/a-quick-summary-of-what-streaming-services-are-paying-artists/?fb_action_ids=10153826460520727&fb_action_types=og.likes&fb_source=aggregation&fb_aggregation_id=288381481237582

<https://www.musicclout.com/contents/article-299-what-make-music-licensable.aspx>

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

<http://www.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)

<http://www.tvshowmusic.com>

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

<http://www.stage32.com>

Ed Hartman Consultation

I am always available for one-on-one consultation. I charge my instrument lesson rate (\$50/hr) 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.

Composer Joke/Quote of the Day:

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Victor Borge quotes:

"I only know two pieces; one is 'Clair de Lune' and the other one isn't."

"I wish to thank my parents for making it all possible...and I wish to thank my children for making it all necessary."

"In my youth, I wanted to be a great pantomimist -- but I found I had nothing to say."

"Did you know that Mozart had no arms and no legs? I've seen statues of him on people's pianos."

"Ah Mozart! He was happily married -- but his wife wasn't."

Ed Hartman Contact Information:

Phone: (206) 634-1142

Email: edrums@aol.com

Website: edhartmanmusic.com

Ed on IMDB:

<http://www.imdb.com/name/nm3047539/>

- Internet Movie Database - Make sure you are in there, if you have a placement!

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