

**From:** Ed Hartman <edrums+aol.com@ccsend.net>

**To:** edhartmanmusic <edhartmanmusic@gmail.com>

**Subject:** Adventures in Music Licensing, June 2014

**Date:** Fri, Jun 13, 2014 10:02 am



## *Ed Hartman's* **Adventures in Music Licensing June 2014 Vol. 2, No. 6**

*Fellow composers/musicians/music creators, please forward the newsletter on to anyone you know with original music! - Thanks*

**\* For anyone who has taken my licensing class (most of you!) I would very much appreciate any testimonials you have about the class.** It really helps promote and keep the class going. Please email to [edrums@aol.com](mailto:edrums@aol.com)

**\* SCA Strings Techniquet Seminar, June 18, 2014.** Learn about writing for strings and especially string quartet.  
<http://www.seattlecomposers.org/blog/>

**\* Are you interested coming to a Music Licensing Follow-up event?** I'm still thinking about an informal free gathering, possibly at The Blue Star Cafe in Wallingford, prob on a weekday eve, in the next few months. I would do a short presentation, and we could hang, answer questions, network, etc. Interested? **Email me.**

**\* Next NSCC Music Licensing Class: FALL: Sat, Oct 18, 2014** (Registration will be available in the fall)  
<http://www.campusce.net/NSCC/Course/Course.aspx?c=2117>

*Related: There is a small group of composers-songwriters that are interested in a class in the next month or so (in my Wallingford studio). We may have room for one or two more. This would be an intro class. Price will be determined by size of class. Please email if interested, or you know of someone that might be interested. Also, the possiblity of a follow-up class for those who have taken the intro class is always a possibility. Please let me know if you are interested. Thanks!*

(see below). **Please forward the newsletter on to anyone you know with original music!** - Thanks

### **The SIFF Film Scoring was great! Great presentations and questions!**

Mateo Messina showed a clip from Crossbones (new TV show that just started). He's on a 40 day run, composing 12hrs a day for the whole deal. Insane! Hummie Mann showed an amazing clip that featured on an screen performance (vioin) that started an involved montage developing the music (very little dialogue) over a long

sequence. Very impressive stuff. You should seriously consider the Pacific Northwest Scoring Institute (<http://www.pnwfilmmusic.com/>), if you are interested in writing music for film, especially with live musicians.

Many thanks to Adam Gehrke for making the event happen!

<http://www.siff.net/festival-2014/alchemy-of-film-scoring>

\* **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*

A music library/publisher that I got to know via Musicxray.com continues to request music (I thought he lost faith in me, on a request gone bad - see March 2014). Today, it was an overseas commercial, : 60 sec+, organic, bells, percussion, groove, etc. I had 90 minutes to do it! He wanted a quicker build, so I brought in the piano earlier (I had muted it). Always put down a piano bed throughout, that you can pull up when necessary! I played the piano in at slow speed, quantized, etc. Then added marimba, bells and percussion at tempo. But, he wanted it even faster, so I put it through The Amazing Slower Downer (\$30). I was able to bring it up another 20%, matching the temp track tempo, exactly. We will see if the gig pays off (\$900). Another tidbit: I put a quick title on it, and the client suggested a different one. Mine was pretty neutral ("Best Friends"), and his was very specific to the client ("Technology") If the gig happens, I'll use my library's title. If not, I'll come up with another. My BMI registration is waiting on it.

### *Music Licensing Musings...Ed Hartman*

#### **You Never Know...**

I mentioned this last month, but it is worth repeating - My TAXI tracks have been forwarded a lot more often, lately. I've gone back and taken out excess sounds (like midi-strings), going for a more acoustic, combo sound. I think that may be doing the trick. If you can't pull off a really good orchestra, at the moment, go for what you are good at. Less is more!

### *Music Licensing News/Questions from the audience:*

*I am in the musicians union. Should I use union contracts with my recordings, and others?*

There is a lot of chatter on this at the moment. Tough question. You are suppose to use them, if you are in the union, of course. Does anyone, probably not too many, except in LA. I've been a union member since 1979, when I arrived in Seattle after college. I support the union. The local is run by local musicians, and is very similar to the Seattle Composers Alliance.

The AFM (American Federation of Musicians), which has been a bit behind tech, is slowly responding to film, TV and game scoring. They AFM has also put some scare tactics out there, threatening fines to members that do not abide by union contracting. This is never a good way to deal with your own membership, and doesn't help the union's PR, at all.

On the positive side, I've talked to local union staff, and may test the waters with a union contract on a future tune - even if it's only between me and myself (as performer!). There is a possibility of getting some back-end via the union's recording payments funds. I hope to have info on this. The only negative of union contracts for library composing is, occasionally, libraries will ask if my music has union players contracted on it (with a union

contract). I don't know if that will scare them away. I doubt it, but there should be some info here in a few months. There are some wars going on between the AFM and composers in LA, especially game composers. A new AFM game contract has just been accepted by Microsoft, so hopefully this will work out. The timing of the article and the new contract is interesting!

Seattle Local:

<http://local76-493.org>

Composer vs. union:

<http://kotaku.com/journey-banner-saga-composer-might-get-fined-50-000-1589048563/all>

The new contract:

<http://variety.com/2014/digital/news/american-federation-of-musicians-inks-new-videogame-agreement-with-microsoft-1201217664/>

*"Hey - I got a great placement" - Licensing News*

### **Do YOU have an adventure in licensing story? - they ALL are!**

*Like all of us I've been chasing this dream since a very young age.*

*Your class opened my eyes to a lot of options and opportunities I didn't realize were available or accessible.*

*My number one take away from your class was that I have to take my recordings seriously. All this time I was happy to leave that job to the pros who know what their doing. Now that I see I have all the tools necessary to do it my self I have no excuse but to start learning the recording aspect of it all.*

*Andrew Rivera*

[www.reverbnation.com/gaminsings](http://www.reverbnation.com/gaminsings)

Andrew goes on... to put together a plan of action, including learning a DAW, signing up with a PRO (BMI or ASCAP), sign up with TAXI, and start writing and submitting.

Go Andrew!

Email me: [edrums@aol.com](mailto:edrums@aol.com)

### *The Tech Side*

*Do I have to have a lot of mics on my drums?*

No. I use the classic three mics set-up. One overhead pencil condenser mic, a big bass drum mic (inside the bass drum), and a snare/hi hat mic - Shure 57). I sometimes add a 4th overhead for stereo. I probably will get a mic pack, when I redo my studio and have more mic inputs available. My mics are not great but OK. There is so much you can do to beef up the sound with EQ and compression, I don't worry about it. In the end, I do need to address my drum sound. I know it can be better, but for most pitching, it seems to be reasonable.

Technology is never as important as your ear, and confidence! Remember, the Beatles had 4 tracks, and comparatively primitive gear. Listen to their mixes. They put the drums on one side, the guitar on another, etc.

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.

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)*

FUN, PLAYFUL, MISCHIEVOUS INSTRUMENTAL TRACKS

PUBLIC DOMAIN, SOLO CLASSICAL GUITAR TRACKS  
 Optimistic, lighthearted INDIE FOLK INSTRUMENTALS  
 UPBEAT and HAPPY ALT ROCK INSTRUMENTALS  
 CONTEMPORARY URBAN INSTRUMENTALS  
 EPIC BATTLEFIELD ORCHESTRAL TRACKS  
 NEW ORLEANS JAZZ INSTRUMENTALS  
 BOSSA NOVA SONGS and INSTRUMENTALS

Film Music Network: ([http://filmmusic.net/job\\_listing.php](http://filmmusic.net/job_listing.php))

INDIE ROCK ARTISTS, POP ARTISTS AND SINGER-SONGWRITER'S LOVE SONGS NEEDED ASAP  
 INSTRUMENTAL MODERN RADIO POP NEEDED ASAP FOR TV  
 ROCK MUSIC NEEDED IMMEDIATELY FOR TV SHOW

Musicpage: <https://www.musicpage.com/musicopsboard> (recent changes in how many opps you get/month)

Seeking Christian LORDS PRAYER Lyrical Songs For Prayer Journal CD  
 Commercial Needs a Song About Being on the Road / In the Wind Op Pay: \$5,000  
 Win a Pro-Level Microphone Preamp and Audio Interface From TASCAM

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

Pop/Rock Instrumentals for TV ad - \$5000 payout for final selection  
 Pop-Up Music is seeking Electronic Music in all genres  
 Seeking Music For A Major Telephone Company TV Ad - \$12,000 Sync Fee

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

**Seattle Film and Music Happy Hour: June 25, 2014, 5-7pm Spitfire, Downtown Seattle.**  
<http://fmihappyhour.wordpress.com/2014/06/12/june-happy-hour-rebecca-gates-you-dont-always-have-to-follow-the-formula/>

**\* Dream it, Do it: Breaking Into The Music Industry**  
**July 2 8-4pm**

<https://www.creativelive.com/courses/dream-it-do-it-breaking-music-industry-steve-rennie>

**Seattle Songwriters Lab:**

**Dates: July 21 - 26, 2014 from 12pm - 5pm each day**

Location: The Neptune Theatre (1303 NE 45th Street)  
 Cost: \$200 (limited number of scholarships available on request)  
<http://www.stgpresents.org/education/songwriters>

**\* Ed's Next Music Licensing Class: Sat, Oct 18, 2014 NSCC**

<http://www.campusce.net/NSCC/Course/Course.aspx?c=2117>

Registration will be open in the fall: \$49.00; Please forward this email and invite to any composers/songwriters you know!

*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>

<http://www.granite.com/sections/chapters/page.html#toc-chapter>

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

<http://taxi.com>

## RESOURCE GUIDE:

**This links have moved to my website:**

[http://edhartmanmusic.com/resources\\_for\\_composers/](http://edhartmanmusic.com/resources_for_composers/)

*Links of the month:*

*How Licensing Works:*

<http://entertainment.howstuffworks.com/music-licensing.htm>

*BMI article about licensing:*

<http://tinyurl.com/nk4zdrp>

*Aaron Davison: (Berkeley Grad)*

[www.renegademusicmarketing.com](http://www.renegademusicmarketing.com)

[www.howtolicenseyourmusic.com](http://www.howtolicenseyourmusic.com)

*Audio Engineering Classes:*

<http://seattleaudioschool.com>

*General Licensing Info:*

<http://entertainment.howstuffworks.com/music-licensing.htm>

*More about Royalty Free:*

<http://pmamusic.com/how-performance-free-music-libraries-hurt-the-industry/>

*Advice on placing songs:*

<http://blog.musicxray.com/placing-songs/?>

[utm\\_source=Advice+on+placing+songs&utm\\_campaign=Advice+on+how+to+place+songs&utm\\_medium=email](http://blog.musicxray.com/placing-songs/?utm_source=Advice+on+placing+songs&utm_campaign=Advice+on+how+to+place+songs&utm_medium=email)

*How Much Musicians are making these days...(search the doc for licens..)*

<http://www.digitalmusicnews.com/permalink/2013/12/23/full-time-musicians>

*LA Composers Roundtable:*

<http://www.youtube.com/watch?v=Z1PcGSnFIUw>

*General MI Info:*

<http://www.digitalmusicnews.com/about>

*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:*

~~~~~

Aaron Copland (1900-1990), US composer. One day Copland was in a bookshop when he noticed that a woman was buying two books--a volume of Shakespeare, and Copland's What to Listen For in Music. As the customer turned to leave, he stopped her and asked, "Would you like me to autograph your book?" The woman looked blankly at the proud composer and asked, "Which one?"

George Shearing (1919- ) Jazz pianist, born in Britain. Came to the USA in 1947. He was blind from birth. Asked by an admirer whether he had been blind all his life, Shearing replied, "Not yet." One afternoon at rush hour, Shearing was waiting at a busy intersection for someone to assist him in crossing the street. Another blind man tapped him on the shoulder and asked if Shearing would mind helping him to get across. "What could I do?" said Shearing later. "I took him across, and it was the biggest thrill of my life!"

**Ed Hartman Contact Information:**

**Phone: (206) 634-1142**

**Email: [edrums@aol.com](mailto:edrums@aol.com)**

**Website: [edhartmanmusic.com](http://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!*

*All contents © 2014 Ed Hartman*

**[Forward email](#)**

This email was sent to [edhartmanmusic@gmail.com](mailto:edhartmanmusic@gmail.com) by [edrums@aol.com](mailto:edrums@aol.com) | [Update Profile/Email Address](#) | Instant removal with [SafeUnsubscribe™](#) | [Privacy Policy](#).

The Drum Exchange | 4501 Interlake Ave. N., #7 | Seattle | WA | 98103