

Ed Hartman Studio
Ed Hartman's

Adventures in
Music Licensing
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Fellow composers/musicians/music creators:

Happy Holiday! It's getting cold out there....

I hope everyone is occasionally writing and getting some license gigs out there.

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

* 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!

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

Recent adventures in Licensing:

I did a score for a 48 hour horror film project last month. I've done Fly Films via SIFF before, and understand the last minute nature of this type of scoring. With Fly Films you might get the video and have a day to score. With this project, I wasn't given any video at all! I had to score off the script as the film was being made– eek. The film was about 7 minutes, and I gave the editor about 10 minutes of music. The first 1/2 of music was electronic and live percussion, that I took a bit of time to create. The last 1/2 was electronic pads that were requested for transitions. The pads took a few minutes to create. Ironically, they only used the pads!

It did work, because the film is very dreamy in nature. This was really a case of scoring and licensing coming together. In hindsight, I do know other composers that got video the next day, and were able to score to picture. Next time, I will lobby for that. It was an interesting experience, but I would have much preferred to work with action and dialogue. Scoring to script only, is not unheard of in Hollywood. John Williams scored the last 10 minutes of "Close Encounters" without film (it wasn't ready). I'm sure he had a pretty good storyline to work with. It did make it a more musical score, I think. Scoring to picture tends to make me score more directly to the action, and not focus as much on the musical form. I'd guess the goal of a true movie composer, is to nail the action, and create a very cohesive piece of music, if possible. Music licensing is in many ways scoring without film, especially when it is requested custom from a library. Only once, have I received video from a library to work with (and didn't get the gig!)

The tracks created for this project will find their way into other projects and libraries. I always recommend taking on opportunities,

especially when you can work with directors and editors. You never know where the next project will come from!

Music Licensing Musings...Ed Hartman

The Race to the Bottom

I've received some email from composers concerned about licensing fees going down. It is true that fees have been going down. The market has tons more music available, now that anyone can create a track easily. With more access is more opportunity. Besides film and TV, there is web, games, multimedia, etc.

I still recommend going with Audiosparx to get started. It will teach you about genre classification (you get to fill out tons of online forms per track), and you will learn a ton about the biz. They are in it for the money, so don't be surprised if they prefer publishing (you don't have to, unless you want certain opportunities). More libraries are going for publishing to get the back-end, and have more control of the tracks. I really don't mind losing the back-end, but prefer to keep it, wherever possible. Other companies are starting to move to exclusive. I don't mind exclusive, if it's a track I wrote for that company specifically. I have my tracks in too many places to give anyone an exclusive at this point. Exclusive used to mean you got paid for the track ahead! The library completely owned the track, but composers were paid pretty well.

Music Library News/Questions from the audience:

Have a quick question that I'm sure you've run in to before since I think you work with AudioSparx. Anyway, I only recently learned that they issue an ISRC for each track, but some of these tracks I have on my CDs and they've been assigned CDBaby ISRCs already. So, I asked the guy at AudioSparx about this because when I read the ISRC website they say only one number unique to each track. He just said no one tracks it, not to worry. He also said I can use the ISRC #s they've assigned, for instance if I put the same pieces on an

album, but I wasn't sure if those #'s point back to AusioSparx, since they have somehow paid for and generated them.

One of the problems with licensing I've found is that some of my music is showing up on iTunes etc. on compilations CDs and when someone goes to by the same track I have on one of my CDBaby albums as a single that's been sold thru AudioSparx to iTunes, I see micro pennies rather than the more direct sale rate which comes after fees.

Michelle

This is an interesting development. I have my concerns about this kind of thing. I would recommend doing any research about related downloads coming from libraries. I don't have any good answers about Audiosparx specifically, and if anyone else has info, please email me. There is also quite a bit of confusion between CDbaby and libraries regarding licensing music for Youtube, etc. There are agreements via Rumblefish, etc., and you have to assign one company to deal with them. My guess is the pay off pretty small, so I don't worry to much about this kind of thing, myself. This is another good reason to keep track of agreements for music you put on CDBay and libraries.

Licensing News

A student of mine, Eytan Nicholson, composed an anthem for Boston, a few years ago. He made a video, and has gotten nearly a quarter million hits! The Song became very popular after the Boston bombing. Ford picked it up for regional advertising. Eytan reports the license fee was very good!

So Good (The Boston Song)

<http://www.youtube.com/watch?v=Ds-woOtfcgs>

Ford commercial featuring So Good (The Boston Song)

<http://www.youtube.com/watch?v=6ESpr1aySQE>

The Tech Side

This space is reserved for technical questions about the studio, biz, etc.

Should I rename tracks for non-exclusive, retitled libraries?
No. Libraries will occasionally retitling a track ("Love is Blue" becomes "Blue Love") to get the back-end royalties on that particular license. They will either do it themselves, or ask you to create a name when you deliver the track and contract ("Schedule A" has track names, aliases, etc.) I do recommend that you keep track of your retitles. It will make it easier to track your royalties, and make sure you don't use the same name with another library. I do recommend that you build a database (I use Panorama, but you can use Excel, etc.) You can keep track of copyright info, BMI or ASCAP status, instrumentation, genre, length, key, etc. This info will help you fill out forms in the future, too! Remember to use the original name that you registered with BMI or ASCAP, when pitching, and selling directly.

What kind of files should I send to libraries, etc.?

Full res files like AIF (Mac) and WAV (PC) are most typical when sending tracks to libraries. 16bit, 44.1 is standard. 48k for video (to directors). Be careful with 24bit, etc. Mp3's are best for demoing tracks to anyone (low res, easy to send).

I recommend that you get a 2 track mastering software (I use Sound Studio for MAC).

Anything that comes out of your recording software (Logic, etc.) is mixed, but, I always re-open the track up in Sound Studio, and look at it (wave form - is the track balance R and L?), normalize it* (gets the max dynamics), possibly compress and limit (learn about it - experiment!) to get even more, and trim the file (get rid of silences at the beginning and end). This will give you your exact length for libraries, etc. Simple fades and editing can be created easily. I have

made many montages/medleys of music, for directors and pitching. Occasionally, I will take a similar commercial track, and open it up in Sound Studio and compare to my track. This can be very educational! Look and listen at the tracks next to each other.

If you have a 1:07 min track and you need an exact 1 min track, invest \$30 in The Amazing Slower Downer. It will open a copy of the track (use your full res aif or wav), and you can change the speed without changing the pitch! I've taken tracks that have a mix of midi and acoustic tracks, and sped them up to add a little pizzazz, too. This is a huge tool to finish your tracks up. This is great software to teach with, too. It allows students to slow the song down and learn the music.

When you are done with your master track, throw it into Itunes and make mp3s. 320 is best, but many pitching orgs (TAXI, etc.) want 192. 128 is low, but useful to email. Mp3s are good to have directors check out. They can get the full file when they sign the contract! Make a variety of mp3s for future use. Keep good track, though. Itunes can mess with the names. I store all of my music outside of Itunes for pitching. Trick: Find the folder where your tunes are stored, make an alias, and put on your desktop. When you make an mp3, it will show up there, and you can drag it elsewhere for storage. Leave the original files in there, so Itunes can find them.

*Normalizing is very important. Your mixes out of your DAW (Logic, Protools, etc.) are usually a bit soft. You want to maximize the overall volume. These days, people are conditioned to louder tracks. If they are playing them on I-pods, etc, they might find them soft (=weak). Tracks that are consistent will normalize more (everything gets louder) With digital recording, you can raise the levels without any noise. Modern pop recordings compress the hell out of tracks, and maxing them, so there is no dynamics. Normalizing is especially good to do to a bunch of tracks that are likely going to be played together (like a CD or your drive). It makes sure the listener doesn't all of a sudden get one track that is a lot louder than another. You can run them by an engineer, too. My pitching to libraries, etc. has generally confirmed this, though. Honestly, I feel extremely under-educated about most of the tech, when it comes to compression, etc.. Mostly trial and error, with lots of errors!

OPPORTUNITIES: (Caveat Emptor!)

Recent From TAXI: (you have to be a member to pitch, but you can get the emails for free) ...gives you an idea of recent stuff...Remember, if you do join TAXI tell them I sent you. It will be worth \$25 in pitches – Ed)

<http://taximusic.com>

CONTEMPORARY INSTRUMENTAL TRACKS for current Reality TV placements

LIGHT PIANO-based INSTRUMENTALS \$1,000

Classically trained COMPOSERS to create a broad range of music for a series of new Sports related documentaries

NEW AGE, SOLO PIANO INSTRUMENTALS Exclusive

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

MUSIC SUPERVISOR SEEKS TRACKS FOR CABLE TV PILOT

MUSIC LIBRARY SEEKS CHRISTIAN AND GOSPEL MUSIC FOR PLACEMENT

MUSIC LIBRARY SEEKS NEW COMPOSERS IMMEDIATELY

INSTRUMENTAL GUITAR MUSIC NEEDED FOR TV SERIES

SOULFUL DANCE MUSIC NEEDED IMMEDIATELY FOR TV SHOW

ROCK MUSIC NEEDED IMMEDIATELY FOR TV SHOW

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

TV network looking for songs to use for upcoming sports broadcasts \$2,000 – \$6,000 per track + royalties

Sports network is looking for songs, soundscapes and sound snippets \$1,500 – \$4,000 per track + royalties

TV show needs a song for a heavy and emotional scene \$8,000

Disco or Dance Track Needed \$5,500

Searching for a World or New Age Song with a Positive Message \$2,500

Send us your scrappy garage-rock best \$2,000 – \$4,000

Looking for a new original Christmas / Holiday Season songs \$1,500 – \$7,500 per track

<http://www.musicxray.com/artist/categories/32>

Need Songs for Major Motion Picture

New Submissions – Music Licensing for TV Advertising & Promos

Rock Songs Needed for Film

Comedy music, quirky, goofy kids/children's
Folk Pop, Folk Rock, Folk Country, & Folk w/ an Edge Wanted for 2
Network TV Shows

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)

Upcoming National events:

* TAXI Convention Nov 7–10, 2013 (free with membership)
Definitely worthwhile.

<http://www.taxi.com/rally/13/registration.html>
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!

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://musicsupervisorguide.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!

NW Orgs:

<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.

Links of the month:

All about Hans Zimmer!

<http://www.buzzfeed.com/adambvary/hans-zimmer-film-composer-inside-his-studio>

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:

<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:

"Don't look at the trombones. It only encourages them."

Wagner

"Lesser artists borrow, great artists steal."

"The trouble with music appreciation in general is that people are taught to have too much respect for music. They should be taught to love it instead."

Stravinsky

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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