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Subject: Adventures in Music Licensing, June 2017
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Ed Hartman's
Adventures in
Music Licensing
June 2017
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Announcements:

- * **We've had some very nice weather in the specific NW.** 80s through the Memorial Day weekend (rare!). I hope the weather for you is great!
- * **I got a free ticket to the UPSTREAM event in Seattle last month. Report is below.**
- * **NW Composers: Look on FB for Seattle Composer Alliance Monthly Meetups!** They will move around, so keep your eyes open. 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

SPECIAL REPORT: UPSTREAM (upstreammusicfest.com) is a brand new event spearheaded by Paul Allen (Microsoft, owns the Seattle Seahawks, started the MOPOP aka - EMP). It was held at Centurylink/WAMU Theatre, a relatively new convention center between the sports complexes.

Through WA State Touring Arts, I received a ticket to the business side of the event, "The Summit" (there were tons of showcases around town, too). I was a bit stressed about going down there, but parking was actually easy and only \$10 for the day!

Everyone got a weird electronic wrist band (that didn't work for me - they let me in anyway!). There was a gigantic convention center style room that was divided by curtains, with stages in all directions. Keynote speakers were toward the middle of the room. There was a meeting area in the middle, where you could have "Braindates" with others. Anyone could create one, even if you weren't a speaker. It was all done by a rather involved UPSTREAM phone APP. The APP had your profile, schedule, etc. It really was pretty well done, if not a bit intimidating, technologically. No hardcopy schedule, so you needed a smart phone. (There were signs, though).

I did watch **Macklemore, Mike McCready, and Ron Jones** (composer who lives in the NW, now - did Family Guy, Star Trek, etc.) do keynotes, and all were excellent. Basically, there were some great nuggets of wisdom, that hopefully found their way in my head somewhere. It was fairly easy to chat with the speakers for a few minutes following their presentations.

There were also many breakout sessions, and they were pretty good. I did get to meet the presenters (we'll see if anything comes from it). Microsoft was well represented there, and the information was well presented. I did attend an excellent music licensing session that did a great job explaining the nuts and bolts of the industry. The participants were from libraries and music supervisor companies.

Another session of note, was one on game music, "Composing For Video Games: You're Doing It Already!". The title pulled me in! It was very well done, with great panelists. At the very least, the panel explained how music can get "placed" in games, like films (a game could have music playing on a radio as "source music"). Another place to market your music! The path to composing game music is not as hard as it seems, although like many composers, I've never been drawn to game music, because, I've never been drawn to electronic games. A big piece of info that took me back, was that Hollywood brings in 8 billion a year, and the game industry about 2.5 billion! A lot of the game industry is in the Pacific NW! That is a LOT of cash available! Makes you think...

All in all, I can report the event was very cool. It was a bit on the millennial side, as expected, but there was good business information presented. The space was a bit dark and noisy, with all of the events basically taking place in one huge room! Food was outrageously priced (outside there were good food trucks, though) I don't think there was a huge turnout (it was pricey). I think it will be a good event in the future, and recommend the business side of the event, if you can get in.

Other monthly adventures!

*** I receive a small check from a little library that likes ice cream.** They do a lot of video placements (weddings, etc.) It can add up a bit, although less than previous for me. A very crucial library did pay me for the recent placements in "**Lucifer**" and the upcoming film with Al Pacino, "**Dabka**". Both of those placements were pretty fast to pay there "upfront" sync fees, within 6 months!

There have been some good forwards from TAXI, although successes from forwards has been slim in the last few years. It is the nature of the business. Hopefully, I will have some good news in the future.

*** BMI quarterly payday is 6/16/17!** (ASCAP should be similar)

* **I will be scoring a short film this month, that will be premiered at Hollyshorts in LA**, this summer. We shall see which way it goes. Funny things happen on these kinds of projects...

* **Self placement:** I used one of my own tracks to create a video for my store, The Drum Exchange! It's a trailer preview spoof. The track was "Epic Journey", an all percussion piece I created a few years ago. I was going to score the video, but found this track worked perfectly. It is remarkable how music can create it's own sync with visuals. With a little tweaking (Imovie), I think the video came out pretty well for a few hours work ([youtube.com/watch?time_continue=1&v=EvdVCwrGMrY](https://www.youtube.com/watch?time_continue=1&v=EvdVCwrGMrY)) It's getting shared on FB. Please share if you can!

Tales from the Tech Side:

* **I talk about a chorused version of a bucket drumming track below.** It's a simple way to make one person sound a lot bigger, or event like two people. On Logic, I used "Mega Wide Chorus", and used a "Stereo Spread" patch. The original stem is mono, recorded just one mic (too much in a rush to put out two!). You can also copy a stem, and then play with the pans, each with different chorus and spread settings.

Examples:

Compare these tracks...

edhartmanmusic.com/percussion_drums_hand_drums/s/kick_the_bucket

edhartmanmusic.com/percussion_drums_hand_drums/s/kick_the_bucket_wide_mix

One more: (chorused marching snare)

edhartmanmusic.com/electronic_indie/s/drumica

Music Licensing News/Questions from the Audience:

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

*I'm an aspiring composer. I really enjoyed your podcast with Aaron Davison (**see below for link**). I dig that your into mallet percussion, I went to music school and played marimba mainly for half of my time there.*

I wanted to ask you about the music libraries in resources you list on your website? Any ones in particular you really like? Ones that have a good deal vs. amount of placements you may have gotten from them? I'm just wondering if some of them stand out more to you?

I dig your music!! I hope to be doing what you are one day! I really dig Seattle too even though I live on the east coast. Thank you for sharing all of that on your website, its extremely generous.

Floyd

Thanks for your interest and support. The podcast was very fun to do. There are a few others on my website.

Regarding libraries, there are a lot of them out there, possibly 1000s. My list is a bit dated on the site, but a few standout.

- 1) Make sure you are a member of BMI or ASCAP. Read up about publishing. There are different types of contracts with libraries, some exclusive and others non. There are retitling libraries that are non-exclusive, and I prefer those, at least with a majority of my tracks.
- 2) One library that sticks out is **music supervisor.com**. They are run by composers and music supervisors. You completely keep your rights, and that means all of your back-end royalties. They only collect 1/2 the upfront (like most libraries). I have gotten a few placements from them. Regarding other libraries on the list, I can say that **Crucial** (very picky with tracks), **Audiosocket** are other favorites.
- 3) In the end it is a bit of a numbers game. The more tracks, in many places are how you get

it going. A few tracks in a library probably won't yield much. Get your own library going with dozens, if not 100s of tracks, and get them out there. Keep track of where they are going (make a database). That way you will know when to send new tracks to an existing client. Check **Music Library Report** (see *Resources for composers - links on my website*) They have 500+ libraries with reviews. They usually have free access for a limited time, and then charge by the week, month, etc. You can get a lot of info for free. Libraries change in policy, so active composers may keep you up to date.

Have you ever tried Songtradr? Or any of your newsletter recipients? If so what has been your experience. Seems like a good deal. It's free I think? I wonder how they make \$- I believe they take a percentage of the licensing fee like a publisher would? (But less than half like a publisher I believe).

Barbara

I have been uploading tracks to **Songtradr.com**, and have submitted to their ops. At the moment there is still a free level of service (they take a higher commission on deals). I doubt I would pay any monthly subscriptions, at least until I saw a deal through them. Like **Musicgateway.net** (also free at the lowest level), it is a bit of a portal for music, a market for opportunities, and potentially a music library.

I haven't gotten any deals through them, yet. There have been a number of "shortlisted tracks", although there is no way to know how far the tracks got. I get more response from musicgateway.net (UK). Their messaging is excellent.

Songtradr is going into blanket deals with networks, etc., although your tracks can't be on any other portal. I'm not 100% sure if that means music libraries, or what.

Both companies have inspired me to create tracks on occasion, so the motivation is always a good thing.

Musicgateway did connect me up with a music library, although I got a little spooked by the library. It's probably fine, but that library had created a subscription service of its own (I would be grandfathered in for free).

At this point, I don't think there is any reason to not try out either of these companies, at least at the free level.

UPDATE: I did see a notice for bucket drumming a week ago, from a library that I regularly work with, but missed the opportunity. Yesterday another opp with bucket drumming appeared on Songtradr, with just a few hours left to pitch. I didn't have a bucket, but did use a plastic garbage containers. (edhartmanmusic.com/percussion_drums_hand_drums/s/kick_the_bucket). I eventually broke the bottom of the drum (played it with the butt end of drumsticks!) My first take luckily was good. I uploaded both a simple version, and a chorused version, that was rejected. The original track did get shortlisted, and then chosen to go to the music supervisor for a final decision! I have no idea what it will pay if it is used, although Songtradr does have a self pricing scale. Anyway, all of this happened within about 6 hours! [That's impressive from creation to music supervisor and hopefully a placement!](#)

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 (Free or \$)

Songtradr.com (Free or \$)

Upcoming NW composer-licensing related events:

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

* Ongoing classes at NSC:

Nov 4, 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)

continued.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" April 2018 (estimated)

ascap.com/expo

*** TAXI Convention: Next Nov in LA!**

taxi.com (You get 2 free passes as a member. if you are going to join, call them and mention my name. It's worth 3 free pitches (\$25))

taxi.com

*** CD Baby DIY Convention (Nashville, Summer, 2017)**

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!)

** Aaron Davison (HowToLicenseYourMusic.com) interviewed me recently on his excellent podcast series. It was a pretty involved interview about all things music licensing! Aaron is very involved in music licensing and has a wealth of information on his website. Check it out: **musicmoneyandlife.podbean.com/e/adventures-in-music-licensing-with-ed-hartman/***

BIZ:

How Music on TV Actually Works, According to 'The Leftovers' and 'FNL' Music Supervisor: (some very good info about \$\$ payouts)
pitchfork.com/thepitch/1489-how-music-on-tv-actually-works-according-to-the-leftovers-and-fnl-music-supervisor/?curator=MusicREDEF

TECH:

The Easiest Way to Calculate Delay Times:
audioskills.com/post/2382/

Ep 010: Mastering 101 with Brian Buckalew
audioskills.com/episode/2514/

Creating or Preserving Mix Headroom the Easy Way
audioskills.com/post/2517/

** Looking for percussion for your next tracks? New video tour of The Drum Exchange and Ed Hartman Percussion Studio.*
youtube.com/watch?v=hcl8r2eRaOk

TAXI TV (Mondays at 4pm. You do NOT need to be a member!)
ustream.tv/channel/music-marketing-online

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, 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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*"You can go to school forever but you're never really going to learn until you just do it."*

**Michael Giacchino** (film composer)

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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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