

Subj: **Adventures in Music Licensing, August 2014**  
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From: edrums@aol.com  
To: edhartmanmusic@gmail.com



*Ed Hartman's*  
**Adventures in  
Music Licensin  
August 2014  
Vol. 2, No. 8**

***Please forward the newsletter on to anyone you know with original music! - Thanks***

\* **The amazingly warm summer in Seattle continues!** 90s, Thunderstorms in the forecast..Ar  
Where's the damn fog?

\* **For anyone who has taken my licensing class (most of you!) I would very much apprec  
you have about the class.** It really helps promote and keep the class going. Please email to ec

\* **Music Licensing Follow-up event coming in the fall...Still working on it. More info soon.**

\* **I am doing a special intro class on Tues, Aug 19 in my Wallingford studio to a small grou  
for one more.** Price should be \$35. Please email if interested, or you know of someone that migh  
let me know if you are interested. I do these rarely. Thanks!

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

\* **Individual Consultations** - I've had a number of composers come in for "One-on-one" session  
wait for a class, and want extremely focused information about licensing, pitching, copyright, BMI-  
analysis (review for pitching), please email or call.

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\* **If you have any articles, links, ideas, etc. related to music licensing, please let me know**  
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\* **PLEASE come by and grab a TAXI packet** (my store The Drum Exchange (<http://drumexcha>  
let's have lunch! I have them waiting for anyone who didn't get them. They have a lot of info. TA)  
you can go to taxi.com for info, too. If you do choose to join, tell them I sent you, and it will be v  
(\$25) As I said at the class, you can check out TAXI for free (you can't pitch).

*Recent adventures in Licensing:*

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

Triple Scoop Music Library continues to send me quarterly checks from \$40 to \$120. Nice money for work that royalties are for adding music to consumer multimedia on websites (wedding vids, etc.).

The big news, is one of my best tracks, "Football Funk" (Blind Side, Scooby Doo, The Mystery Begins, etc.) got Audiosparx. An advertising agency is using the track for a national radio commercial coming soon! You can hear here: [http://www.edhartmanmusic.com/sports\\_soundtracks/s/football\\_funk](http://www.edhartmanmusic.com/sports_soundtracks/s/football_funk)

**Please let me know if you hear a Coke Zero commercial with marching band music!**

It started relatively small, contract-wise. Audiosparx takes over 1/2 the upfronts. The original license was for the client called me (I have publishing and sent them the cue sheet report). He needed to add to the license, so that the commercials (available at QFC, etc.), and make it available for web and corporate use. This brought the upfront \$400.00 to me. Audiosparx was very happy that I referred the client back to them for the licensing changes (though ironically, I could have negotiated the additions directly, and made a LOT more, myself, but I don't have the courage to make sure libraries get the business in the end. When I was an entertainment agent, I always appreciated being in the loop for future bookings. It's good business!

I am still waiting for the cue sheet that I can send to BMI Jingles Department. The client has to fill out a few months broadcast schedule, etc. I'm guessing this is going to happen soon, as the football season is about to start. As anywhere from, "radio commercials are hard to track" to "national radio can be a cash-cow!". We shall see. If newsletters down the line, and I have retired to Hawaii, you will know I am filthy rich. I have not bought a piano. A library did say that it is quite possible the commercial may move to TV. That could be an entirely different story. The kicker on this story, is "Football Funk" was recorded on my Tascam 8 Track digital portastudio, before I meticulously recorded with my drumset (note the drumline sound), and Roland keyboards (great brass). Because I orchestration them. There was high brass, low brass, drumset, bass, percussion, click, etc. When I have to perform a pass, it is a different performance than putting individual brass tracks together (trumpet, trombone, tuba, horn) a more "live" approach. I think that's really why the track still sells. It has a live quality to it. Maybe it brings Recording on a DAW can make you a bit too cerebral. The lesson here, is keep it live, whenever possible. Make the spark of a live performance. The energy may be much more important than the tech.

*Music Licensing News/Questions from the audience:**From Michelle:*

*I have been posting on MusicXray, and now find myself with 3 songs 'on hold'. Two are for movie advertisement. I'm well aware that they may not choose them in the end, but if they do, I want to be doing.*

*When they say it is an 'all in' deal, what does that mean?*

First, as far as Musicxray, I have been successful in getting in some libraries, so it is worth it, although pricey. "On hold" has usually kept going for awhile, and finally the client says no, but they might come back.

"All in" means the total upfront license Master and Sync agreements are together. It is the total to the client. What that means to you, is that, if you get 50% of the upfronts, it will be 50% of the total because typically when you see pitches for music, they will say "\$2000 all in". You get \$1000.

*And is it exclusive or non?*

Exclusive is only if you will not license the track anywhere else. Non-exclusive means you can license it elsewhere. Be very careful with exclusive. It can really tie your tracks up.

*When I made the mp3's I put 'id tags' on them - is that the same as 'encoding' them?*

Encoding may be as simple as the resolution of the track. Mp3's can be 128, 192, 320, etc. The higher the better the sound. WAV and AIF are full resolution tracks. Mp3s are much lower, compressed files something you "encode". Usually someone will ask for ID-tags specifically. Libraries may ask in order to save them time when they need genre, tempo, instrumentation, etc. It is possible to get the info later, rather than endless classification.

*I've not copyrighted them through the copyright office. Would you? Can't we prove they are ours?*

Big question. Short answer, don't worry about it. When you have 20-40 tracks or a CD release sell them as an album. More important is to register tracks with BMI or ASCAP as you make them. I can pitch them, and know they are registered. Libraries will only ask for BMI/ASCAP general info (and your publishing number, if you have one). Getting your royalties is far more important than copyrighting. US Copyright is just another registration. If you ever got into a copyright fight, you would need a lot of \$ to fight it in court. It will likely never happen. I do recommend copyrighting your CD.

*Do you use a lawyer for these things? If so, can you suggest any?*

I've only used lawyers for big negotiations with movie production companies. You really don't need a lawyer. Sussman, in Seattle, and Bart Day, in Portland are my favorites that really know the music industry.

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

*From Brian:*

*A guy who runs a podcast wants to use two 15-second clips of my music for the intro and closing of his podcast. He has thousands of listeners in 50 states and over 100 countries. Although his Facebook page for his podcast has 1,000 likes so I'm not sure how popular he really is. Do you know what the going rate for something like that is? Best to charge him a one time fee, or have it be an on-going per podcast fee?*

Answer:

Upfront. Streaming is usually pennies, and who is keeping track? Flush his budget out.. Ask. Tell him but can give him a discount, if there are other projects down the line." Contact BMI or ASCAP and see what they can do. Anything on the backend is possible (don't count on it). Get it on paper, if poss. A simple licensing agreement. That's where a fixed price is easier. Otherwise, take the money and run. How much? \$100 to what you want.

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

Email me: edrums@aol.com

*The Tech Side**Question:**Do I need good mics?*

I use some OK mics (Shure condensers), and some really inexpensive mics (MXL ribbon). I use the Modern, inexpensive mics are incredibly good these days! I believe the better you know about to spend. I don't know nearly enough about mics, so I am hesitant to spend much. I think in the moment not as important as your overall skills. I do know if excellent audio engineers that know truckload can make things sound great. For me, I don't think the mics will help, because I don't have the technical input levels, plug-in options, etc. A good mic won't teach you how to get it to sound good. If you take an audio engineering class! Then start upgrading. Be careful, though. There may be better money, like learning more about music, too.

OPPORTUNITIES: (Caveat Emptor!) - This can at least show you if your music is on track with the needs of the 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 do join TAXI tell them I sent you. It will be worth \$25 in pitches - Ed)*

ADVENTUROUS, DISNEY-ESQUE ORCHESTRAL INSTRUMENTALS

EDM INSTRUMENTAL CUES

SOLO BLUES HARMONICA INSTRUMENTAL CUES

GAME SHOW INSTRUMENTAL THEMES

DRUM & BASS-INSPIRED ELECTRONIC INSTRUMENTAL CUES

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

Music for Melodrama Horror Feature Film

California Music Library seeks Jazz Tracks

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

International Television Show Seeking Indie Artists with Original Music

Party Winding Down Song Needed

Looking for songs for Asian / Chinese Markets and Region

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

Music for the NBA

Looking for haunting, scary, nerve wracking songs/tracks for Movie with \$6,500 payout

Uplifting Ambient, peaceful tracks needed for national TV spot

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

**\* August 19th, 7-10pm, Seattle Film Institute - The Seattle Composers Alliance presents Orchestration: The Music Of John Williams" with Norman Ludwin.**

<http://www.seattlecomposers.org/hollywood-orchestration-the-music-of-john-william>

**\* August 27 2014, 5-7pm, Spitfire, Downtown Seattle. Seattle Film and Music Happy Hour event)**

<http://fmihappyhour.wordpress.com/>

**\* 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 composer

*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>

\* **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 much do you know about Music Licensing?*

<http://futureofmusic.org/music-and-money-quizzes>

*Free videos, leading to an inexpensive E-Book:*

<http://silverscreenmusician.com>

*Rosanne Cash talks about getting \$114 for 600k streams:*

<http://www.americansongwriter.com/2014/06/songwriter-u-rosanne-cash-testifies-congress-defens>

*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>

*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 the 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 your music, make recommendations for marketing, suggest libraries to put you music in, help figu configurations (although I am not a heavy tech person. I can recommend people, though), and giv advice. If you are interested, please call or email.

*Composer Joke/Quote of the Day:*

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If there really is a Devil who is out to destroy the universe by means of vile conspiracies, and if G message to humanity, He will not use Oliver Stone as His messenger. But John Williams will write

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An old man was on his death bed and called his whole family together so that he could bid them f peace with the world. After he said what he wanted to each in turn and he knew he was coming ve called for all to gather together.

"I have one thing I would like to confess before I go," he said. They all drew closer. "It was me," one," he said as they leaned down as close as they could to hear what he could barely get out in a Gasp, cough, "I was the one," cough, wheeze, "in the kitchen with Dinah..."

**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 p*

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