

Ed Hartman's
Adventures in
Music Licensing
March 2014
Vol. 2, No. 3

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

* The Spring cometh! I hope everyone is getting some long awaited sun!

* 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

* Are you interested coming to a Music Licensing Follow-up event? I was 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 Music Licensing Class: Sat, May 17, 2014 NSCC

<http://www.campusce.net/NSCC/Course/Course.aspx?c=2117>
(see below). Please forward the newsletter on to anyone you know with original music! – Thanks

* I'm on a panel at an upcoming Songwriters in Seattle event on Music Licensing!
Wed March 19. 2014

<http://www.meetup.com/SongwritersInSeattle/events/164899932/>

I'll see you at the SCA Soiree March 27 – see info below!

* 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

The night before my licensing class, I saw one music library's request (via a secret FB group) for very old 1920's music. Luckily, I had created some for a previous non-exclusive library – that's ALWAYS how it happens. I had just left my studio for the day, and pitched the music from my phone at 11:30pm (I keep mp3s on my cell). I was able to get a few versions to the library immediately, and they did accept them. I had to wait for paperwork back in my

office on Monday, but I was able to do most of the biz on my cell phone! Wow. My next step is to create a complete, easy to access cloud of all of my music, including mp3, aif, and wav versions that I can easily email anyone, anytime. Brave new world!

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

Audiosocket statement:
From our own local, NW based music library! Got almost \$300 in royalties for the last period, including \$76 was from Vimeo income (the other youtube – they now supply music for video producers via libraries. Check with CD Baby. Make sure you aren't signing competing agreements to supply youtube and others with your music. It may cancel out the income stream!).
<https://www.audiosocket.com/>

Music Licensing Musings...Ed Hartman

You Never Know...

...when you nail a pitch, and then screw one up! I've been pitching steadily to a client with excellent success. A pitch came in that was a cross between Sing, Sing, Sing (Benny Goodman/Gene Krupa with big drums), and some bizarro accordion, indie band, punk-polka/fast two beat, and weird Broadway styles. Right. So I very quickly (in about 4 hrs) created a very BIG drum track with guitar, keys, etc. It had swingin toms, etc.

The client (a publisher/library) got it and quickly responded, "I was hoping for a big drum sound." Immediately, the wind went out of my sails. I'm a damn drummer. What I realized was, as I added other instruments, I managed to hide the drums. I emailed the client a drum and bass version, just to prove the drums were there, but it was too late. Too bad. The gig paid \$15K.

Moral: Really read what the pitch is all about, and never lose sight of it.

Music Library News/Questions from the audience:

Question:

I was contacted by a company called ArtistPR (artistpr.com), saying they want to "feature" me, so music supervisors and such can hear my music. They said I submitted my soundcloud to them "via Google". I have NO idea what that means. I asked and the caller ("Kate") didn't know either. She only said their system is accurate and it shows Google. I have no account with them, so my guess is someone fished me out. Anyhoo...

(E.)

Answer:

Always google the company and the word "scam" or "Fraud", etc.

<http://lauramariemusic.wordpress.com/2011/03/23/artistpr-buyer-beware-time-lapse-nerd-blog/>

after reading, I would be very careful. It's almost always problematic if they call you. TAXI and other legit orgs are generally passive with attracting membership, letting the website, reviews, word of mouth, etc. do the talking.

"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

What the heck is "mastering"?

Mastering is anything from mixing your tracks down, to bringing all of the levels of a CD within reason (so one doesn't go from one volume to another on a CD), to EQ, compression, etc. In the old days of vinyl, it was the last step to get an analog tape ready to go to a pressing plant. What a process that was! I released an LP in

the 1980s. You get proof LPs to check from the company that can only be played a few times. It was an experience. On a related note, when I digitized the LP, my engineer went from a stock vinyl copy rather than the original 2-track tape. He said the tape bleed wasn't worth it, and the audio quality of the LP was fine. I have been licensing music from that LP, ever since. I seriously recommend getting any old tape and vinyl recordings out there. As long as you own 'em, you can make money from 'em.

Wondering about your mix? Best advice – Download a very similar song (genre, instrumentation, etc.) and open it up in a mastering/finishing program (I use Sound Studio for Mac \$30). Open your song next to it, and look at the volume levels, listen to the EQ, the mix, etc. This is an incredible way to decide how close your song is to commercially available music. You will be amazed how close you can get, even with inexpensive equipment. Remember, a track is a track. Nothing more. In the end, it's just a file. It works or doesn't work.

To Master yourself, or send out?

Just like cooking, mastering depends on how much time you have, who's consuming, and how much you want to spend. I am likely to pay for help with mastering if I am releasing a CD. I rarely get help for licensing only pitches. There is rarely the budget available, because it is almost always a spec deal. Sometimes spec tunes become part of a released CD (you can release ANYTHING you've created!). I might revisit the mix and get help for it there. A client may ask if a track can be altered, although usually in the licensing biz, there is no time...

Want to learn about recording and mastering?

http://www.jackstraw.org/programs/ed/adult/workshops_current.html

Also try video tutorials: – really excellent ways to learn your programs. The video plays on one side of your screen, and you start and stop it, as necessary.

<http://www.macprovideo.com/> – Great short database of videos, non-linear. Use them as you need them. This saved my butt, when I first got Logic!

and

<http://www.groove3.com/str/> – Featuring our own local Mac genius, Doug Zangar (he runs SLUG – Seattle Logic Users Group) He is my phone a friend.

SLUG:

<https://www.facebook.com/groups/138790976133750/>
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, UNDERSCORE INSTRUMENTALS

'80s ROCK/POP INSTRUMENTALS

TRADITIONAL MEXICAN SONGS

PUBLIC DOMAIN, CLASSICAL INSTRUMENTALS

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

SWAMP ROCK/BLUES & SWAMP TENSION NEEDED ASAP FOR PLACEMENT

MUSIC LIBRARY SEEKS NEW COMPOSERS IMMEDIATELY

BIG BEAT INSTRUMENTALS NEEDED ASAP FOR S

SUSPENSE/TENSION CUES NEEDED ASAP FOR TV PLACEMENT PORTS
NETWORK

ROCK MUSIC NEEDED IMMEDIATELY FOR TV SHOW

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

Need a Song About Hooking Up and Getting Down : \$5,500

Looking for a Great Dance Track \$5,000

Send Us Your Best Garage Rock or Lo-Fi Song \$2,000 – \$5,000 per
track + royalties

Musicxray:

[http://www.musicxray.com?afid=87878b10fd7e012c80821231390
a1e12](http://www.musicxray.com?afid=87878b10fd7e012c80821231390a1e12)

Seeking HIGH QUALITY INSTRUMENTALS in various genres for
pitching to MAJOR CABLE PRODUCTION COMPANY

Ad Campaign with \$2,500 payout Seeking Music

Seeking Modern Folk for TV/Ad Placements

Brazilian Music Needed

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

* Ed's Next Music Licensing Class: Sat, May 17, 2014 NSCC

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

Registration is open: \$49.00; Please forward this email and invite
to any composers/songwriters you know!

* I'm on a panel at an upcoming Songwriters in Seattle event on Music Licensing!
Wed March 19, 2014
<http://www.meetup.com/SongwritersInSeattle/events/164899932/>

* Seattle Composers Alliance – Spring Soiree March 27, 2014! See you there!
<http://www.seattlecomposers.org/>
– get tix
<https://www.facebook.com/events/596099213804670/>
– RSVP

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>

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/
Links of the month:

Buyer Beware:

Artistpr.com and scam:

read this...

<http://lauramariemusic.wordpress.com/2011/03/23/artistpr-buyer-beware-time-lapse-nerd-blog/>

after reading, I would be very careful. It's almost always problematic if they call you. TAXI and other legit orgs are generally passive with attracting membership, letting the website, reviews, word of mouth, etc. do the talking.

I'm guessing most of you have heard about this:

<http://www.hanszimmerwantsyou.com/>

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

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:

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Composers' Letters Home

From Philip Glass:

Hello heh heh hello, o-hell o-hell oh ellow ellow heh heh heh hello  
mama mama muh muh muh-mah, ah ah ah ahhhh! Aye aye aye aye  
aye yam yam yam yam. Eye yam yam Fie aye aye aye fuh fuh fuh fie  
un yun yun yun. Hah hah aha hah ow ow ow wow ow wow ow ow ah  
hah aha haha are are are are yuh huh huh huh yuh you? oooh.  
oooooh.

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From Arnold Schoenberg: (He wrote music where you all 12 notes in the octave were used absolutely equally)

Dear ma and pa:

How are you? I am fine. Love Arnold.

Arnold love, fine am I. you are how?

pa and ma dear. dlonrA evoL .enif ma I

?uoy era woH .ap dna am reaD..read am dna ap

?woh era uoy .I ma enif

,evol

dlonrA

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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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