

Subj: **Adventures in Music Licensing, September 2014**
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Ed Hartman's
**Adventures in
Music Licensing
September
2014
Vol. 2, No. 9**

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

*** I hope everyone has had a great summer!**

*** Note: I've take out the hyperlinks from the newsletter (you can copy and paste the link).** There have been some issues with Constant Contact. Sorry about the inconvenience.

*** For anyone who has taken my licensing class (many 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

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

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

*** 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 (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).

Recent adventures in Licensing:

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

I just got a forward via TAXI Dispatch to a new music library (Dispatch is for very fast pitches and costs extra to participate. I don't recommend it, unless you are really into coming up with tracks fast!). The time from creating the pitch to getting contacted by the client was a matter of a few days. They were looking for detective-drama music, and I created a classic electronic-orchestral track. The track is called "The Missing Clue" (edhartmanmusic.com/electonica_indie/s/the_missing_clue) I was proud that my strings passed the test! I think the key is when you add electronic sounds, people don't focus on whether the acoustic instruments sound perfectly real. I filled out their paperwork (not too bad), but then had to "tag" all of the music I submit (via a hightail dropbox). See tech news below for metatagging. I sent the library the requested track immediately, and then followed up with another 72 tracks within 24 hours! I've chatted with the library, and exchanged emails. The library is non-exclusive, and asks you, the composer to retitle the tracks (can help eliminate duplication). They were impressed with the fast response. They also emailed a set of demo tracks in the style they were looking for (reality TV piz strings). That was great, too. The samples really kept me right on the pitch. I came back with a new track (and variations) within 24 hours! (edhartmanmusic.com/tv_theme_novelty) They loved it. This company, according to TAXI does a lot of placements in the industry. You can see that, once a door is opened, it is YOUR opportunity to make it work.

Regarding the Coke Zero Radio Commercial (see last month): I am monitoring ESPN Radio (KIRO AM and occasionally KIRO FM). The spot has a marching band track. I've been talking to industry folks about making sure I get royalties from BMI (jingles division). I emailed them the cue sheet (a bit different from TV and Film). One source said I may need to get a media buy list, that could be difficult. This may come from the ad agency or Coca Cola (eek!). The spots are coded, so I think they have tracking for that. I can report that BMI jingles has not responded from emails or calls. I imagine they have their hands full keeping track of all of the advertising on TV and film, but they do collect nearly a billion \$\$ a year (and keep a percentage, which would be tens to possibly hundreds of millions). The website suggests there are at least two people in charge of the jingles division. Gee, I wonder if they can afford a few more employees? The client (ad agency) has been great, and very positive with communications. They did send the versions of the commercial. The commercial features Pete Stacker (voice-over). He did the Bud Light Real Men of Genius campaign. He has an unbelievably wide range of voices. Check his website: petestacker.com - really fun simple site.

Music Licensing News/Questions from the audience:

So I make a lot of electronic style music (some old school sounding dubstep, some drum and bass/Jungle style), and hip-hop instrumental/beat tracks and loops. I don't have a lot of "songs" per/ say-mostly just beats and loops ranging from 10seconds-a few minutes. A lot of my music uses great percussive sounds.

What preliminary steps/what direction would you suggest I look to promote my stuff for licensing or potential beat selling?

Will

Will:

I do a lot of percussive tracks, but I don't license beats alone, generally. That may be a bit different of a market, because the beats might be used in other tracks. It maybe a buyout, like Apple does when you buy the software. You need to be careful, because your own tracks need to be completely original. The licenses for samples that you might use to create beats say you can't just resell them. You have to recreate any samples into a new piece.

I did find this site (pay to submit): **modernbeats.com**

Also: **beatmakingvideos.com/Article/how-make-money-selling-beats**

Otherwise, First steps for any licensing...

1. Read everything you can about licensing.
2. Join ASCAP or BMI (my choice)
3. Copyright if you want. (You can copyright many tracks as a collection)
4. Research music libraries and submit.
5. Get on the TAXI pitch list (also Musicxray, Musicpages, etc.). You don't have to join. You will quickly discover what clients are looking for. If you do consider TAXI (\$\$), do it on a year you can get to the TAXI convention in LA (Nov). You get two free passes to the convention with your membership. It is worth the membership, itself.

The name of the game is to find out what the client wants. You may already have it.

It's not a matter of being totally mercenary. You will get your art fix out of it, believe me. It is a matter of numbers. You want to create a LOT of tracks. You may need to be motivated. I get tremendous motivation from TAXI and others.

Eventually, music libraries will ask you for tracks. That is supply and demand at it's best!

6. Take my class! :)

"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**Metatagging:*

Adding tags to your tracks may become one of the most important things you can learn about. Metatagging means adding data to your tracks (name, title, composer, performer, album, etc.) It's what iTunes shows next to the track title. Because of my latest music library encounter (see above), I have become intimate with tagging! You can do it in iTunes, although it may be a bit involved. I sought out a program that does it independently from iTunes.

"Metadatics" (markvapps.com/metadatics) is \$9.95 and works very well. It is simple to use, and you can do multiple tracks at once (important with music libraries). In this case, the library told me what to put in the track metadata. I put in my name along with BMI 100%, and the libraries name with BMI 100%. This library retitles, so only the retitled and submitted tracks have this information. I also put in genre and instrumentation. In the future, I think this will replace filling out Sched. A forms (thank God!). Hopefully, we will be able to globally tag our tracks, and that can give everyone all of the info they need. At first, it seemed like a pain, but now, I think I may offer tagging to any library. I know others use it. Look into it. There are free software programs out there, too.

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: 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)

CONTEMPORARY EDM INSTRUMENTALS

ORIGINAL BIG BAND INSTRUMENTALS

ROMANTIC, EUROPEAN-INSPIRED INSTRUMENTAL ARTISTS

ORIGINAL, CONTEMPORARY CHRISTMAS SONGS in ALL GENRES

Film Music Network: filmmusic.net/job_listing.php -

SCORE COMPOSER NEEDED ASAP FOR SHORT FILM

SOULFUL DANCE MUSIC NEEDED IMMEDIATELY FOR TV SHOW

INSTRUMENTAL MODERN RADIO POP NEEDED ASAP FOR TV

Musicpage: musicpage.com (recent changes in how many opps you get/month)

A Feature Film Needs a Hero's Theme

International Television Show Seeking Indie Artists

Musicxray: musicxray.com -

Warner Bros Records - UK Seeking New Talent

Surf Rock Music Needed For Television

I'm seeking National Anthems of all countries around the world. Especially South America, Brazil is a must

Jazz Music Needed For TV Dance Show

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

*** Sept 24 2014, 5-7pm, Spitfire, Downtown Seattle. Seattle Film and Music Happy Hour** (great networking event)
fmihappyhour.wordpress.com/about

*** Ed's Next Music Licensing Class: Sat, Oct 18, 2014 NSCC**
continuinged.northseattle.edu/courses/make-money-licensing-your-music
Registration will be open in the fall: \$49.00; Please forward this email and invite to any composers/songwriters you know!

Upcoming National events:

*** PRODUCTION MUSIC CONFERENCE 2014, Sept 12, 2014, LA**
Interesting conference about music libraries, licensing, writing tracks, etc.
pmamusic.com/production-music-conference-2014

*** BMI Events:**
bmi.com/events/calendar

*** ASCAP Events:**
ascap.com/news-and-events/calendar.aspx

*** Pacific NW Grammys: (look for Songwriters, and studio Summit events)**
grammypro.com/chapters/pacific-northwest

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

RESOURCE GUIDE:

This links have moved to my website:
edhartmanmusic.com/resources_for_composers

Links of the month:

Free videos, leading to an inexpensive E-Book:

silverscreenmusician.com

The videos are good. The E-book is short and very basic (\$6.99). Talks about BMI, ASCAP and Soundexchange, mostly. He has an advanced class (\$\$), too. If the book were better, I would have considered it.

How Licensing Works:

entertainment.howstuffworks.com/music-licensing.htm

Audio Engineering Classes:

seattleaudioschool.com

General Licensing Info:

entertainment.howstuffworks.com/music-licensing.htm

TAXI TV (Mondays at 4pm. You do NOT need to be a member!)

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)

tvshowmusic.com

FB for the film industry: (Very cool network!)

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 your 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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Updated Musical Terms

**ALLREGRETTO:**

When you're 16 measures into the piece and realize you took too fast a tempo.

**ANGUS DEI:**

To play with a divinely beefy tone.

**A PATELLA:**

Accompanied by knee-slapping.

**APPOLOGGIATURA:**

A composition that you regret playing.

**APPROXIMATURA:**

A series of notes not intended by the composer, yet played with an "I meant to do that" attitude.

**APPROXIMENTO:**

A musical entrance that is somewhere in the vicinity of the correct pitch.

**CACOPHANY:**

A composition incorporating many people with chest colds.

**DILL PICCOLINI:**

An exceedingly small wind instrument that plays only sour notes.

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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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