

From: Ed Hartman <edrums@aol.com>
Subject: Adventures in Music Licensing, September 2016
Date: September 13, 2016 3:17:24 PM PDT
To: edhartmanmusic@gmail.com
Reply-To: edrums@aol.com



Ed Hartman's
**Adventures in
Music Licensing**
September 2016
Vol. 4, No. 9

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- * **Summer has made a late return to Seattle.** 70s all week!
 - * **Look on FB for Seattle Composer Alliance Monthly Meetups!** They've been a block away from me, in Seattle.
 - * **If you are considering TAXI NOW is the time.** The convention is in Nov in LA. I will be there (teaching my class, too!) If you are interested in TAXI the convention is worth the annual membership alone (3 days, TWO passes, etc.) Don't register online, but call and tell them I sent you (worth 5 free pitches).
 - * **The next Licensing class is Oct 22, 2016 NSCC, 9m-12noon** (unless something else pops up!). Please spread the word with anyone might be interested. I appreciate it!
INFO/Registration:
continuinged.northseattle.edu/courses/make-money-licensing-your-music
 - I am now doing Skype (or phone) one on one consultations.** 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

* **Tough weekend...I went after a quick 5 minute Film-scoring job though a comment on FB.** It was with a newbie filmmaker (caution!). After a number of emails to make sure there was a budget (this was already a re-do from another composer's score, caution!), I went ahead and scored it, even working through the weekend on it. The film wasn't bad, with OK acting and good photography. Anyway, the score was rejected. It is always the director's choice. It is their film.

Was it a time-waster? Yes, to an extent. Did I learn anything. Yes. Scoring, itself, teaches you tech, composition, etc. When dealing with a client, vet them thoroughly. I did ask a lot of questions, and put a contract together. I even explained publishing, PROs, etc. to him. In this case, it wasn't signed yet, because the project has a very fast turn-around. Anyway, it ended poorly. I try to maintain relationships with industry folks, but in this case, I wasn't treated very well. I did tell the director, that he risked losing my reference and resources, and that was worth a lot more than the money.

The moral of the story: Get it in writing. If you are doing spec, do no more than a minute or two. If you are going to proceed, get paid, if at all possible, whether the client uses the music or not. You can limit the redos in the contract. With small budget films, it may be more appropriate to simply licensing existing material. If they use it, they pay for it, if not, no loss.

* **I have been busy creating on demand tracks.** I submitted a CSI style track to a company directly (It uses musicxray, but went direct to me (I believe I had submitted to them, previously). The did accept the track and are pitching it.
"The Scene of the Crime"

edhartmanmusic.com/electronic_indie/s/the_scene_of_the_crime

* **I did go through an epic series of pitches to a library looking for music for Stranger Things** (hit Netflix show). It was all 80s electronic stuff. I really thought I nailed it, but they didn't take anything. I am now pitching to other clients. That show has created a mini-demand for electronic scores. It's always worth going for it!

edhartmanmusic.com/electronic_indie/s/the_road_to_here_and_there

edhartmanmusic.com/electronic_indie/s/highway_to_the_universe

edhartmanmusic.com/electronic_indie/s/undertoe

I pulled a bunch of gongs and cymbals to create an Asian Dragon Drum track for a pitch. I watched a bunch of videos, found a little sheet music, and studied the overall style, rhythm and form. There's a lot too it, but I think I came pretty close. Fingers crossed on this one!

edhartmanmusic.com/percussion_drums_hand_drums/s/the_lion_dances_tonight

**I did discover some placements: (Youtube through adrev.com!)
Placacentro Masisa - A Home Depot service company in Mexico.**

They are using a Latin tune of mine, "Sunset Mambo". They use it in a few different videos. I'm trying to find out if it is a legal use. It is possibly licensed via a library. I don't mind it, in this case, although it would be nice to see at least a credit.

[youtube.com/watch?v=q_7RwiJiXf0](https://www.youtube.com/watch?v=q_7RwiJiXf0)

and...

- Highlights Show November 1. If you can stand it, check out my track "The Good, The Bad and The Pretty" from 27:25 to 28:17. This was a TV show, so they had to have licensed it somewhere.

[youtube.com/watch?v=f3ok-vi51v4](https://www.youtube.com/watch?v=f3ok-vi51v4)

Tales from the Tech Side:

To check on the accuracy of Tunesat.com (free and pay service to track TV placements) I uploaded my Marching band tune used in The Blind Side, from the soundtrack itself, with crowd noise, and dialogue. I have a theory that if the music is hidden too much behind the other sounds of the film, fingerprinted tracks may not catch it. This should do a better job. I will report if it is successful.

* **Free download sites pop up all the time.** Check this one out: **mimp3s.one** to see if your music is here. If it is you can contact them to take the tracks off. A bunch of TAXI folks have been contacting this company. Power in numbers!

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

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

Email me: edrums@aol.com

Music Licensing News/Questions from the Audience:

How do you deal with failure?

Easy. Make another track. Submit, Forget, Repeat. In the licensing business, most of your tracks are going to fail. It's a numbers game. The right track has to find the right project. This is a difficult concept for composers. We think our tracks are great. They may be. Is the track perfect for someone else's scene, though? A music library, supervisor, and director all have to agree on the track. That is a long-shot, not to mention they are listening to possibly tons of other tracks.

In the end, you have to be really confident that you are delivering the best track you can. I just had a library, that I do well with, reject three tracks today. I really like all of them, and one of them has interest from another library. Music is subjective, and placements are a combination of way too many forces. The same library that rejected my tracks today, has placements for a couple of big shows for me. The continue to pitch nearly every day (I can see on the portal). Get as many tracks in as many places as you can. Things will happen. It's a numbers game, and the game is on!

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.

taximusic.com

filmmusic.net/job_listing.php

musicxray.com
Hitlicense.com
Musicgateway.net
Songtradr.com (on demand pitching, and also a library)

Upcoming NW composer-licensing related events:

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

* Ongoing classes at NSC:

Oct 22, 2016 NSCC, 9m-12noon

North Seattle College (formerly Community) Open to anyone (you do not need to be a student)

continuing.northseattle.edu/courses/make-money-licensing-your-music

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

Upcoming National events:

* **TAXI Convention: Nov 3-6, 2016 (free with membership)** Definitely worthwhile. I'll be there, teaching a mini version of my class! Let's have lunch!

taxi.com (if you are going to join, call them and mention my name. It's worth 5 free pitches (\$25))

* **NAMM** (Music Equipment Trade Show - 100K participants!) January, Anaheim, CA.

NEW Pacific NW Event (a la SxSW!)

*** BMI Events:**

bmi.com/events/calendar

*** ASCAP Events:**

ascap.com/news-and-events/calendar.aspx

Also: ASCAP "I Create Music EXPO" Spring 2017

ascap.com/expo

* **CD Baby DIY Convention (Chicago, Sept, 2016)** 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:

* Get FREE movie tickets! (Preview screenings in your area)

gofobo.com

* *Game composer salary summary:*

emusician.com/career/1347/pay-for-play-2016-game-audio-salary-results/59360

* *Looking for percussion for your next tracks? New video tour of The Drum Exchange and Ed Hartman Percussion Studio.*

youtube.com/watch?v=hcl8r2eRaOk

* *New video of mine...*

The Secret to Learning Major Scales on ANY Keyboard!

youtu.be/U3q5qyJMoKQ

* **Some sites to check out: (I haven't used them yet. Please let me know what you think!**

sentricmusic.com - pitching company?

soundreef.com - royalty collecting company based in the UK

* *Books, resources, videos:*

howtolicenseyourmusic.com/

* *Another podcast interview of mine! This time, a locally produced one about music licensing:*

wotspodcast.com/2015/12/wots-version-56-with-ed-hartman.html

or

itunes.apple.com/us/podcast/word-on-the-street/id940213680

Podcast interview of mine. It's all about Music Licensing!

itunes.apple.com/us/podcast/music-business-connection/id1040356746

or

musicbusinessconnection.com/ (episode #25)

Music Supervisor interview:

music supervisors guide.com/blog/music-supervisor-selena-arizanovic

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

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

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 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.

Music Joke/Quote of the Day:

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If some musicians put half as much effort in to the business side as they do their outer look and appearances, they could be twice as far.  
*Loren Weisman*

It is a sobering thought that when Mozart was my age, he had been dead for two years.  
*Tom Lehrer*

I know that there are people who do not love their fellow man, and I hate people like that!  
*Tom Lehrer*

The reason most folksongs are so atrocious is that they were written by the people.  
*Tom Lehrer*

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**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:**  
**[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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The Drum Exchange, 4501 Interlake Ave. N., #7, Seattle, WA 98103

[SafeUnsubscribe™ edhartmanmusic@gmail.com](mailto:SafeUnsubscribe™@edhartmanmusic@gmail.com)

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