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Ed Hartman's
**Adventures in
Music Licensing**
January 2017
Vol. 5, No. 1

*** Welcome to the FIFTH year of the Adventures in Music Licensing Newsletter! I would not have guessed I would still be doing this.**

*** I hope everyone had a great holiday season and hopefully break!** It's been a cold winter, here in the Pacific NW. It's a very wet cold here, on the coast, so it chills you to the bone! Rain and more typical temps coming! Weird, when you want the rain to start.

*** I'm starting to hear about a lot of composers getting their political frustrations out with new compositions!** Let me know what you are writing that is based on current events!

*** The next Licensing class is February 25, 2017 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
Video about the class:
[youtube.com/watch?v=A2QDn8u_TOo](https://www.youtube.com/watch?v=A2QDn8u_TOo)

*** Look on FB for Seattle Composer Alliance Monthly Meetups!** They've been a block away from me, in Seattle. I'm trying to make most of them. It's a great place to have a beer, and catch up! **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

(Note: Quarterly Royalties rounded out)

BMI Payday! I did find some new placements in my statement. These were from libraries. Here's some highlights...

Insane Pools Off The Deep End - For The Birds (2016 Animal Planet) 22 sec. First quarterly royalty: \$6 (backend only, no upfront) Unknown track. It should be interesting to monitor this placement.

Motive (Episode: Calling The Shots) (2016 USA Network Season 3, Ep. 2)
Track: Drum Wars 45 sec. First quarterly royalty:: \$40! (backend only, no upfront)
(edhartmanmusic.com/percussion_drums_hand_drums/s/drum_wars)

Old faithful, warhorse tracks: (edhartmanmusic.com/reel_2/)

Blind Side (2009) (track: Football Funk, about 15 sec) \$100.00 - various networks, countries.

Cold Light of Day (2012) (Custom track: did about \$30 in Brazil, \$45 in France, and a bunch of other countries.

A good reason to check your PRO catalog, occassionally: I found a new cue in my BMI song catalog. Libraries occasionally do re-titles, and they can be based on cue sheets. (ASCAP does a better job of this) I did find a piece (unknown which track) in "**Wild Frank in Mexico**". It's an international Discovery Network show in Spain! It will take awhile to show up on my royalty statement. I double checked with the library, and they confirmed. It's a good excuse to say hi.

I am featured on the current TAXI Member Deals page:

taxi.com/transmitter/deals.html

One fairly well known library, is accepting non-exclusive tracks (they had gone exclusive). It's an interested example of a changing licensing landscape. They do a lot of blanket deals.

Tales from the Tech Side:

Check this out:

* Video about make your mixes wider:

youtube.com/watch?v=jpvYben3Mcw

Anyone have a great tech "hack" for recording?

Music Licensing News/Questions from the Audience:

I'm trying to decide which PRO to register with; everything I've researched is pretty vague. BMI is free for a songwriter and says it doesn't require registration as a publisher to receive full royalties. ASCAP requires you to register as a songwriter for a \$50 fee and as a publisher for another \$50. Which should I go with? I'm leaning toward ASCAP to make sure I'm actually fully covered to receive everything I'm owed, but the free membership with BMI seems to be the obvious choice. Any thoughts on this?
Brandon

First, full-disclosure: I am a member of BMI, and am happy about it.
Negatives...

Early on, there was a lot of chatter on forums about ASCAP and their board (they are non-profit with an elected board). There was a lot of politics about it. It was (is?) difficult to get new board members on. Anyway, that chatter seems to have disappeared, along with the forums I saw it on.

Both PROs have rather questionable tactics with clubs and coffeehouses, strong-arming them to pay annual fees. Yes, this is theoretically money for the songwriters, but it can do harm, and has actually forced establishments to close, or discontinue live music. I had one of the PROs come at me regarding demo music on a music booking website!

Positives...

On the positive side for ASCAP, I did attend the ASCAP Expo last year, and was impressed. It was well attended, and fun. You can attend for a slight discount as an ASCAP member. It was similar to TAXI's Rally, although TAXI is more community minded. I was impressed with ASCAP's vibe there. Lots of songwriters, and big names. ASCAP does allow you to monitor cue sheets better. I have friends who can see what is going on with placements, more in real time. I don't really know what they are seeing, but they report more often. BMI will show a cue sheet registration from a publisher (retitles), and that can tell you that something is probably up with that track.* BMI is probably a little stronger if you are vocal oriented. Vocals have traditionally paid more than instrumentals (pisses off instrumental composers!). Recently, ASCAP adjusted their payouts, to make vocals and instrumentals more even, which really pissed off vocal songwriters!

I do like BMI's registration process. It's all online, and pretty easy.

There is a possibility that it will be more difficult in the future to co-write with other writers in another PRO, so you might consider what PROs your co-writers are now in. It is possible to change PROs, although they need a lot of time, and it might be a bit of a pain.

Pricing:

In the end, it might be a few dollars one way or the other. I wouldn't pick based on price. I do recommend getting your publishing together, and getting a publishing membership with either. It's important on the long term. With a publishing entity, the pricing will be similar. You should register with your state and city as a business, ideally. (and check your company name (can be your record company, too) with the US Patent and Trademark site (uspto.gov))

*You'll probably need to wait until the quarterly reports come out to really see what tracks are placed (9 months+ later!). Tunesat (50 tracks free) will tell you within a day if a track (you upload) is on TV. It's not 100% correct. A track's fingerprint may disappear in the soundtrack. I've uploaded the actual soundtrack (from a CD, etc.), and the track would then report.

My recommendation is to ask around other composers and songwriters. In the end, go with your gut!

What is the upcoming Pacific NW event like? Is it similar to SBSW?
Chet

As far as the NW event, Upstream (upstreammusicfest.com), I don't have much info. Paul Allen is behind it, I believe. I think it will have keynotes, showcases, workshops, panels, etc. It will cost \$\$\$. No doubt, there will be one or two break out bands that get big record contracts. There will probably be some big names coming. There are some warm up events coming up, that are free. (get on the mailing list)

A few questions, from Brian (Malta!):

Regarding STAGE32 , as music composer, do you have to contact the FILM/TV director producer postings there? Or one can find postings specifically requesting Composers?
I have made some contacts on Stage32.com, not a lot, but I don't spend a lot of time. It seems to be an excellent place to connect with directors, composers, etc. Whether you will get an scoring gigs, I can't say. There is no reason not to do it, though. It's free. There are postings for films looking for music.

I have been on TAXI and truly made of real people, I even got contacted by a label. Good to hear you have had success with TAXI. Have you been to the Rally in Nov?
TAXI is best as an educational org. It is a decent pitch mechanism, but can take a very long time to get results. It does have a pretty good membership fee, and per pitch fees. As a small business, though, that is advertising, and all businesses need a budget to advertise to some extent. The forum, and at least one secret FB TAXI group are worth involvement. You can get on the email list and see the pitches for free. Then you can make a decision to join when the time is right.

Using songtradr lately as well. Any thoughts?

Songtradr is new. It's free, so no risk. I have pitched for projects, but no placements, yet. It's an interesting site, and fairly easy to upload songs. The metadata is the usual hassle, but you just need to do it once.

Also wish to congratulate you on the movie that i saw a couple of days ago: THE BLIND SIDE Such a wonderful movie.

Thanks. To be clear, I did not do the score for that. I just had a placement in it. It's a great movie, and has been a great placement. I try to put my credits out there, and recommend doing the same on your website, etc. They will help your career. The placement was through musicsupervisor.com, a great music library. It's non-exclusive, and you keep your publishing. That's pretty rare. They say "the backend is for the composers". It is run by composers and music supervisors. Bless their hearts.

I might get the opportunity to compose for a feature film. Is it OK to ask for the budget of the film first, then expect a percentage? In the contract should there will be 50/50 split from publishing? Are there any contract samples?

There are a lot of contract samples out there. I have some, too. Contracts are never copyrighted, so you can steal paragraphs you like and create your own. You will probably create two or three different ones, for different situations. Most of us are composing small, indie short films. I always recommend a contract for any film you score, no matter how small. It is professional, and covers the use of the music. Until you are working on a large budget film, and will be paid a reasonable fee, you probably want to hold on to your publishing. It is a good negotiation tool. If the director can't afford a lot for music, you can offer it non-exclusively. Any client should pay a decent

amount for exclusivity. Production companies and big movie companies definitely want the music affiliated with their films, especially if it is thematic, and iconic. Also, they may use it again on another film, if the first one bombs. I would say that you will either give 100% publishing to the production company (exclusive) and be paid well, or keep it. 50/50 would probably be for a small indie that is paying you OK. I haven't run into it. Again, I am primarily licensing individual tracks, with occasional scoring for small projects. Any feature length projects have been very small. This article seems to support these fee ideas:

digitalmusicnews.com/2015/09/28/now-you-know-everything-about-licensing-music-in-films/

I would be careful about any articles written by filmmakers about music. It will be from their point of view.

Contracts:

filmcontracts.net/contracts/form.php?id=1118

musiccontracts.com/film-score-music-composer-contract-work-for-hire/

Tons more sample contracts out there! Google-away.

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

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:

February 25, 2017 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: Next Nov in LA!**

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!) 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" Spring 2017

ascap.com/expo

*** CD Baby DIY Convention (Nashville, Fall, 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:

** The Future of Advertising Music Royalties*

shootonline.com/column/future-advertising-music-royalties

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

gofobo.com

** 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:

musicsupervisorguide.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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A TV producer was pitching his idea for a holiday special to a room full of jaded network executives. "It's gonna get fabulous ratings," he raved. "I've gotten Spielberg to direct it."

"Steven?"

"No, Bernie. Bright kid right out of UCLA film school, does great work. And for the composer, I've got Sondheim all lined up."

"Stephen?"

"No, Maxie. She's written some great jingles, very talented, you'll eat her work right up. And for the singer, I've got Goulet."

"Robert?"

"Yes!"

"Sh!t."

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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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