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Subject: Adventures in Music Licensing, July 2017
Date: July 18, 2017 1:57:07 PM PDT
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Ed Hartman's
**Adventures in
Music Licensing**
July 2017
Vol. 5, No. 7

Announcements:

- * **My store, The Drum Exchange is closing in Seattle, end of Aug, so I am in complete kaos at the moment.** For info about the store go to the website drumexchange.com or find it on FB. Crazy times! Because of the above events, I am moving my store studio to a studio in my house. We have a second building, and it was once a studio (before we moved in). It should be a great place to record, and I will have a lot more time, hopefully. I am putting a larger door to accommodate large percussion. It has three rooms, with sliding doors. More news as it happens!
- * **I taught my licensing class at the The Pacific Northwest Film Scoring Program at Seattle Film Institute (SFI) a few weeks ago.** Great fun, great class. Thanks go to Hummie Mann (incredible Hollywood composer, arranger, conductor).
- * **Welcome new readers!** Please email any questions about licensing. I am always happy to respond (and it will go into the next newsletter).
- * **NW Composers: Look on FB for Seattle Composer Alliance Monthly Meetups!** They will move around, so keep your eyes open. 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

I did finish a short film recently, The Son, The Father

(imdb.com/title/tt6860566/?ref_=nm_flmg_com_2). A lot of my music was cut (somewhat typical with films). The director really likes doing his own sound design, so I expected it. It was an interesting experience. Because of the store closing I had to cancel my trip to the premiere in LA (at Hollyshorts, at the Chinese Theatre in Hollywood, no less). I did also "place" a track of my own in the score (car radio, distorted), and get it in the credits. The carrot on this project is that the winner of the festival is qualified to be nominated for an oscar! Just a bit of a longshot!

BMI quarterly payday! Some fun highlights:

"In Love with You" (edhartmanmusic.com/latin_world/s/in_love_with_you) in "Lucifer" on FOX ("Quid Pro Ho" in Dec), paid over \$400 for it's initial broadcast (1:14, Primetime Network).

"Football Funk" (edhartmanmusic.com/sports_soundtracks/s/football_funk) in "The Blind Side", continues to bring in the bacon on Freeform (ABC), and other networks.

"Plaza de Madrid" in "The Cold Light of Day" has steadily made money around the world, despite a terrible run in the US. It paid around \$100 this quarter, especially in Germany.

Reality TV also picked up some good \$\$ from a variety of tracks.

A music library/publisher in LA placed a taiko track in an indie film, Public

Schooled"(imdb.com/title/tt3364264/?ref_=fn_al_tt_1). Not a big payday, but adds to the credits, and hopefully to the royalty stream.

Oh yeah, for anyone following the year long pitch to Sony, I didn't get the deal.

Sony didn't think I was ready for them, yet. They would watch any updates. Not a bad response, actually. I'm not sure what I need to do, but I will keep moving forward!

Tales from the Tech Side:

*** I'm learning all about soundproofing (new home studio).** The original owner of my house (a musician) created a large door cover made of wood and fabric. It does a nice job of sound proofing the door. Windows are quite challenging, so I will need to make something. More in upcoming issues...

Music Licensing News/Questions from the Audience:

(see my website: newsletter archives for tons of previous questions)

Ed, quick question; I am getting close to sending some tracks to CRUCIAL, who I know you like. They sound great...

What is a "TAXI source code??" Are they talking about some sort of ID for your MP3's on the TAXI website?

If it is the same "TAXI" do you recommend giving them the source code or simply uploading the MP3 from my computer? Any other tips with Crucial welcome.

So, when you say that it is accepted by TAXI, do you mean it's one they forwarded or that was licensed through TAXI? I don't think you mean an MP3 you put up there that has not been reviewed or was reviewed or "returned" regarding a particular opportunity?
Barbara

I believe a TAXI source code is for when you submit a track thru TAXI, and it is accepted, it is a code Crucial would give you to signal them this was a direct request via TAXI that they are interested in. In since the track is already reviewed (by TAXI and then Crucial), it would bypass another Crucial review.

If you are submitting directly to Crucial, it should be fine, but can take 2-3 months for review from Crucial. You can submit up to 3 tracks at a time. You first upload an mp3, and then a wav, if the track is accepted. They are extremely picky, which is why they are an excellent company! I have submitted 100 tracks or more, and maybe have a dozen in the library. Figure 10%-25% success. Of course, your results may be better!

When they get you a placement, though, it's usually very good.

They may also put you on their custom list, and occasionally email pitches to you. It is very last minute (one day turnaround). It is optional, but the deals are very good, if you can get them. I have come close on two occasions. One of them had me sync to picture the track for a TV series preview.

With Crucial they are extremely professional, and expect the same in return. (no attitude!) I have met with the owner at the TAXI Rally in the past. She asked me for specific styles (I was amazed she recognized me, and knew my strengths). One of the requested tunes was just placed, and just paid a LOT of backend through BMI! TAXI doesn't contract anything. They just connect you to a library, supervisor, client, etc. Here's how a pitch to TAXI and then to Crucial works:

You send an mp3 to TAXI (TAXI wouldn't tell you Crucial is the client, when you are pitching thru them.)

Track gets forwarded to Crucial.

Crucial accepts the track, and lets you know with a code, so that when you upload it, they have pre-reviewed it.

After they check for BMI/ASCAP, etc. they would ask for a wav, and you would be in the catalogue at that point.

If you are going direct to Crucial, they need to review. After that point the process is the same, I would guess.

I'm surprised to hear you've had luck with Music Xray. All over the Internet are complaints they're a scam and the one time I used them I felt they never even really listened to my song and the publisher didn't seem real.

They're also very expensive.

Barbara

Yes, Xray is expensive per pitch (no membership, though), and a bit confusing. In spite of that, I have had good direct contact with clients through them. If you are extremely careful and limited in what you send, it can have some interesting outcomes. I still have some very hot leads in play from them.

Ed- advise if you ever hear on your finalist selection at Songtradr- fyi I'm a "finalist" and was sent to the music supervisor and never heard back. I think they might not be the

only ones pitching their people to these "music wanted" listings. Probably often the case with publishers as well. Maybe I'll hear someday or maybe not.
Barbara

Previously, I have been on Songtradr shortlists. They are much more together right now (with email updates), so it may be a bit more accurate. I do know that nothing is a gig till you get paid!

When you say if you do good things for TAXI they'll do good things for you, what do you mean by that? It was in your newsletter, (not verbatim). I don't know if I'll ever get a forward, but I was impressed with their helpful critiques. They clearly listened closely to my songs. Full of compliments but where they saw need for improvement I agree with them. I didn't quite fit the listings but I felt they helped me understand where my songs might fit. I am always okay with constructive criticism. It's how I will continue to improve.
Barbara

General advise from the universe. Good things for others... With TAXI, the more I participate in the community (do free workshops at the Rally), the more I get out of it. The Rally is worth the membership, if you can go. Getting forwards and paid gigs is always tough, thru TAXI or anyone. Keep trying!

With future music in mind for submissions, should I be myself(and do what I like) or try and tailor my music to a commercial sound?
Dave

Big question. I think it's a mix. You never really want to be too close to a reference piece or band. You will always come out in your composition a bit. The question is how much. I thrive with on-demand composition. I tend to need motivation to write. To me, the challenge of being able to write in a specific style can be very motivating. In the end, there are things (instrumentation, styles, genres, etc.) that you will be better at than others. That will be your strength. Listen to companies you work with, and see if there is a match between what you are good at, and what they need. They will occasionally let you know. Learn how to copy, and then be yourself.

Do you record music for specific listings or just see if what you have fits?
Dave

Both. If I happen to have something, and often I do from a previous pitch, I will use it. You have to be picky, because it is very easy to listen to an existing track, and make it fit the pitch. Pretty close, and right on, are different, especially if you are going through a service like TAXI, etc. You are competing with other tracks. If you have the time, and can create something close for a pitch, do it. If not, and you want to risk some money, send the track in.

I'm also on Music Supervisor, Audiosparx, Music Gateway and Hit License. Pump audio rejected my sample music.
Dave

Some companies, can be very picky. You might get 10% accepted from a company you are already working with. Just because the company has some of your tracks, doesn't mean it will take anything you send. MusicGateway, Songtradr, and Hit License, until very recently have been pitching companies. They now have a portal to get you gigs, themselves. Being new libraries, they will be more open to new music. They need to build up their libraries.

Audiosparx is very time consuming. Is that something I should be spending a lot of time on?

Dave

The are very large, with many mirror sites. They are a good company, but getting tracks in there is very time consuming. It does teach you all about classification. They are non-exclusive, but have a perpetual agreement. Theoretically, you can't pull a track after you put it in. Most likely, you won't ever want to, unless you want to sign that track to an exclusive company. I don't worry about that, myself, because I know I can always generate new tracks for exclusive companies, if necessary. If you are courting a large record company, they might be interested in your back-catalogue.

I do have one quick question, you mention Jan. 2018 Namm show in California. Can I buy two tickets from you to attend that? My buddy lives in California right by there, and we want to attend next time.

Jim

NAMM is a closed to the public trade show (manufacturers, dealers, distributors, etc.) Some artists that are endorsees show up (get tix from manuf). Sorry, I can't sell tix. If I go, I can only get a few for me. If you find someone in the industry, they might help. It's not a great show for artists. It is very fun, with good concerts, and 100K folks. There are some panels about music biz, but the TAXI convention (or ASCAP, CDBaby) are better for licensing, etc.

My album is done and I'm sending out for mastering (which isn't cheap which is why I need your help here).

I'm releasing my vocal gypsy jazz album in October. However, I could release instrumental tracks sooner.

I told them to master the background tracks separately from my album so I could use them for licensing hopefully.

So, my question is: Would you recommend I skip the mastering of these full background music tracks and pick sections of the song to pitch OR master the entire track then snip out sections to pitch for licensing?

Rondi

I would probably wait and get everything mastered with and without vocals. A good solid pro mix for your instrumentals will be important to pitch. Also, if you have vocal tunes for licensing, they may want multiple instrumental versions - one with the vocals out, and one with a melody line playing the melody and/or solos. Those tracks need to perfectly match the original vocal, because the editor for a film or TV show maybe putting in various versions next to each other seamlessly against the picture. When you make the instrumental track minus vocals, do not bring up the backing tracks at all. It should simply be a version with the vocals literally muted. That takes 5 min from your mixing guy to create. If you add a melody, the background should NOT change at all volume or otherwise, either. I would have solos (or oos and ahhs) ready for your mix guy.

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 (Free or \$)
Songtradr.com (Free or \$)

Upcoming NW composer-licensing related events:

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

* Ongoing classes at NSC:

Nov 4, 2017 NSCC, 9m-12noon (last class till the fall!)

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

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

Registration is open now - \$65.00; Please forward this email and invite to any composers/songwriters you know!

Regular National events:

* **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" April 2018 (estimated)**

ascap.com/expo

*** TAXI Convention: Next Nov in LA!**

taxi.com (You get 2 free passes as a member. if you are going to join, call them and mention my name. It's worth 3 free pitches (\$25))

taxi.com

*** CD Baby DIY Convention (Nashville, Summer, 2017)**

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: (Send in your favorites!)

* Final videos from my store, The Drum Exchange: (note the original music) They have received 1000s of views on FB.

[youtube.com/watch?v=1groKRclpEI](https://www.youtube.com/watch?v=1groKRclpEI)
[youtube.com/watch?v=EvdVCwrGMrY](https://www.youtube.com/watch?v=EvdVCwrGMrY)

BIZ:

How We Pay Royalties (BMI)

bmi.com/creators/royalty/how_we_pay_royalties

BMI VS. ASCAP VS. SESAC

royaltyexchange.com/artist-guides/ascap-vs-bmi-vs-sesac#sthash.I3BaTDO5.dpbs

TECH:

1 Mixing Tips from the Experts

audioskills.com/tips/mixing/

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

[youtube.com/watch?v=hcl8r2eRaOk](https://www.youtube.com/watch?v=hcl8r2eRaOk)

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

ustream.tv/channel/music-marketing-online

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 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.

Music Joke/Quote of the Day:

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*"Music can name the unnameable and communicate the unknowable."*

Leonard Bernstein

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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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