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Date: August 8, 2017 5:24:40 PM PDT
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Subject: **Adventures in Music Licensing, August 2017**
Reply-To: ListBaby System <listbaby_system@hostbaby.com>

Ed Hartman's
Adventures in Music Licensing,
August 2017
Vol. 5, No. 8

Announcements:

* My store, **The Drum Exchange** continues to close (end of Aug, but stock is running out fast) and we are surviving! It's a battle royale of stuff accumulated over 30 years. COME BY AND GET SOME SCREAMING DEALS AT COST!!! I will continue to teach kids in Wallingford, a few doors down at Creative Music Adventures (CMA). I am also building my studio in Edmonds, WA. It's looking great, and will serve new students, and current adult students. I should have quite a bit more time to compose and work on licensing! Any one-on-one licensing consultations will be in Edmonds. This newsletter will be a bit shorter, because of the events going on. I am also moving my newsletter from Constant Contact to Hostbaby (my website). Please let me know if it looks good. Thanks!

* **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!

* **If you have any articles, links, ideas, etc. related to music licensing, please let me know!**

* 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).

Recent adventures in licensing:

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

My film score for “**The Son, The Father**” by Lucas Haas, will be premiered at Hollyshorts in LA at TCM Theatre (Grauman’s Chinese Theatre), opening night! With the store closing, I can’t go. Fingers crossed that it wins, and becomes eligible for an Oscar nomination! (huge longshot). I hope to work with the producers on future projects.

Lots of pitching going on. The A&R person that was working on Sony continues to pitch to big films with large music budgets (\$200K & up). Nothing yet, but these projects are a year out.

A favorite non-exclusive music library took another track of mine (they are extremely picky). It is an arrangement of “**Air on the G String**” by Bach, for marimba and vibes.

http://edhartmanmusic.com/mallet_percussion_vibes_and_marimba/s/air_on_the_g_bar

Another library (exclusive and non) was looking for a haunting track with harmonica and drone for Discovery Networks. I did create something overnight, and it was accepted. No upfront, but it sounds like there should be a placement coming. I did have to do some edits ("more gain", "bring out the lead".) He was happy, though!"

Tales from the Tech-Side:

Rock Wool (Insulation) and **Rock Wall** seem to be the best for sound proofing. I will let you know my results.

What do you think about contracts that say, “Perpetuity”? Thus any music you put in there you can never sign an exclusive deal on.

Barbara

I don’t worry about it. I can always create more music. It’s probably illegal on a contract (impossible to enforce). If you really want out, you can usually get a track out. In the end, it’s about personal relationships.

I always recommend keeping your publishing, whenever possible, especially with non-exclusive. As far as opt outs from CD Baby, I recommend not using them for licensing or Youtube collections. They will conflict with a number of libraries. Some libraries focus on YT, and might be worth letting them collect that income. (you can only have one org collect on your behalf). A library just put a letter out asking that you move your Youtube collecting to them. They do a lot of micro-licensing, and it maybe worth it for some. For me, I use adrev.net I am experimenting in trying to make something happen with YT, so I need control of everything. Unless you are creating your own content, find someone who will put your music to work, the most.

No one can force you to let them have all of your tracks, unless you want them to (like a record contract).

Songtradr – still free (or pay), so I don't see a downside. I have gotten one track on a blanket agreement. We'll see how it pays.

About blanket licenses:

Library sells entire catalogue for use by radio, TV series, network, etc. May split with composers or not. Maybe backend only. It can be OK, if there is a backend. I don't worry about it. Usually, if you are in a library they do them whether you know it or not. It can bring the overall value down on tracks. (20K tracks for 20K a year, as opposed to \$100-1000/track.) If the backend is good that can be better than an upfront.

LINKS OF THE MONTH:

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

<https://www.youtube.com/watch?v=1groKRclpEI>

<https://www.youtube.com/watch?v=EvdVCwrGMrY>

<https://www.youtube.com/watch?v=-EL1XUbx5E4>

BIZ:

How We Pay Royalties (BMI)

https://www.bmi.com/creators/royalty/how_we_pay_royalties

BMI VS. ASCAP VS. SESAC

<https://www.royaltyexchange.com/artist-guides/ascap-vs-bmi-vs-sesac#sthash.l3BaTDO5.dpbs>

TECH:

121 Mixing Tips from the Experts

<https://audioskills.com/tips/mixing/>

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.

"I'm not interested in having an orchestra sound like itself. I want it to sound like the composer."

Leonard Bernstein

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