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*Ed Hartman's*  
**Adventures in  
Music Licensing**  
**November 2016**  
*Vol. 4, No. 11*

**\* Welcome to the new reality! As Mel Brooks wrote, in "The Twelve Chairs": "Hope for the best, expect the worst..."**

**\* I had another great licensing class last month.** Thanks to all of the students, and welcome to the newsletter!

**\* The TAXI convention was a blast!** It was my 5th, I believe (missed it last year due to a crazy salmonella attack at the airport - see last November's archives!). If you ever get a chance to go, do it. I met a lot of songwriters, composers, music supervisors, music libraries, etc. It's a tremendous hang, in LA! If you want to know what you missed: [taxi.com/taxi-road-rally-2016.html](http://taxi.com/taxi-road-rally-2016.html)

I was a presenter (taught my Music Licensing Class), a mentor (Luncheon and One on One Mentors). It was really fun exchanging ideas with everyone. I did have an opportunity to personally give a Music Supervisor a jump drive of my music. I believe the TAXI VIP pass made that possible. If you give, ye shall receive!

**\* 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](http://continuinged.northseattle.edu/courses/make-money-licensing-your-music)

*Video about the class:*

[youtube.com/watch?v=A2QDn8u\\_TOo](http://youtube.com/watch?v=A2QDn8u_TOo)

**\* I am considering putting on another licensing event, like last year.** We had over 75 attend, in Seattle. What do you think? (I will put out a special email announcement).

**\* Look on FB for Seattle Composer Alliance Monthly Meetups!** They've been a block away from me, in Seattle.

**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?

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### **Recent adventures in licensing:**

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

\* **I recently created a few percussion-only tracks.** The original motivation was for TAXI (they were rejected). I did submit them (and others from my collection) to musicgateway.net, and they are being considered by a client (unknown) for a global media channel. There is a \$300 upfront payment per track (They are interested in 3). Hopefully, I will get good news soon!

**[edhartmanmusic.com/percussion\\_drums\\_hand\\_drums/s/conga\\_joy\\_for\\_six](http://edhartmanmusic.com/percussion_drums_hand_drums/s/conga_joy_for_six)**

**[edhartmanmusic.com/new\\_age/s/rivertrance](http://edhartmanmusic.com/new_age/s/rivertrance)**

**[edhartmanmusic.com/exotic\\_instrumentsdrums/s/asian\\_island\\_dance](http://edhartmanmusic.com/exotic_instrumentsdrums/s/asian_island_dance)**

\* **There is a pretty huge pitch in progress with a major label.** It has a potentially big payoff. It maybe for a staff composer, or for more of a record contract. I did some thinking about this, and I am seeing if there might be an opportunity to create a recording project that would work for media, like a documentary, or travel show/film. More later....

\* **I did get a quarterly check from Audiosparx, an online library, you upload yourself library.** It included a web use from a Developer for use with a high speed video of building construction. Hopefully, I will get the link. The track was an older Star Wars sound alike: (done with keyboards, percussion, pre DAW)

**[http://edhartmanmusic.com/orchestra\\_band\\_classical/s/to\\_the\\_stars](http://edhartmanmusic.com/orchestra_band_classical/s/to_the_stars)**

\* **A music library sent me a custom request for a solo piano version of "Dance of the Sugar Plum Fairies" for a cable channel movie.** I've done it before with mallet instruments (bells, vibes, marimba, etc. **[edhartmanmusic.com/holiday\\_marimbells\\_of\\_christmas\\_cd/s/dance\\_of\\_the\\_sugar\\_plum\\_fairies](http://edhartmanmusic.com/holiday_marimbells_of_christmas_cd/s/dance_of_the_sugar_plum_fairies)**). That version has done VERY well on TV and in films! For this one, I had one day to arrange and perform the music. I slowed it down, played parts separately, etc. I did give the library three different piano versions (Logic Steinway, Yamaha, Classic.), along with a dry version (if there is someone playing the piano in a small room). The track is pretty good. Hopefully it will pay-off!

*P.S.: Moral of the story: Watch your email. I almost missed this one. The first email never made it to me!*

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### **Tales from the Tech Side:**

\* **There's some great audio recording advice out there.** I just watched a short video about experimenting with EQ, while your track is playing back in MONO. I've heard this before. It tends to change things quite a bit. When you put the track back to stereo, the mix tends to open up a bit. I will have to try this concept. Here's the link:

**[youtube.com/watch?v=OETufaynkTE](http://youtube.com/watch?v=OETufaynkTE)**

At the TAXI Rally, both Fett, and Ronan Chris Murphy, absolutely fantastic expert engineers did amazing classes on all things studio. Ronan had great ideas about simple ways to improve the acoustics of a room, and Fett got into mastering techniques (I have his book, "Fett's Mixing Roadmap". Each of them does regular workshops, etc.

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

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

Email me: edrums@aol.com

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*Music Licensing News/Questions from the Audience:*

*\* I was contacted by a documentary film-maker to use my song. I am the label (self produced CD),/publisher. I have a cowriter (lyricist)*

*What is being licensed (the performance/recording which I own and/ or the song itself) and therefore who gets paid what?*

*Ann*

Here's my suggestions...

**1) Don't give a fee.** Ask for the budget range for music. They may say, "We have \$xxx for this track." That can help max it out. If they say, "I don't really know, how much do you need?" "Say, tracks like this can sell anywhere from \$100-10,000" "How long of the music do you need? Is it under the dialogue, or featured? Is it a title use?" All of those questions should flush out an actual budget they have for this particular usage. Also, is this just for festival use, or will be in theatres, or on TV? From there, it's every composer for themselves! Don't undersell the track. You can always ask high, and negotiate down. "I normally sell my tracks for \$1500.00, but for you...." Such a deal.

**2) Regarding agreements, this is a licensing agreement, not a scoring situation.** If they decide to use the track, they pay. You are not working on spec. Any master/sync agreement should work. I have attached one. Make sure the credit is correct on the film (end title" "Name of track", Written by\_\_\_\_, Courtesy of (publisher) The agreement should cover all uses (festival, theatre, TV) in perpetuity (because it will become part of the film, as a new project).

**3) Typically the writer and the publisher each get 1/2 the sync fees.** The writers would be be paid 50% the writers side.

Like BMI and ASCAP it is technically a 200% situation: 100% of the publishing goes to your company. 50% of the writers goes to you and 50% to the cowriter.

You should administer the contract as publisher, and pay the cowriter, yourself. It does mean you may need to declare the entire fee as income (federal and possible local B&O taxes), but can write off the fee to the cowriter. If you are working with a cowriter, having an agreement in general is important. I would ideally have a signature from the cowriter on the deal or better, supply the filmmaker with your agreement with the cowriter (generally saying they get 50%)

**4) Make sure the film production company has a "cue sheet"** that they can send to BMI or ASCAP (and a copy to YOU, in case something happens). For backend royalties, your PRO needs this. The cue sheet has ALL of the music on the film (title, writer, publ, usage type (background, feature, etc.), and length used). Generally, the production co. does this. If they don't you need to help them. Your PRO may be able to help. Cowriters generally are easier to administer if they are both in the same PRO. Some publishers are in both, because they have writers in both.

**5) Make sure you get an IMDB credit.** When you have a few credits, you can start creating an IMDB page. Put the credit (get a jpg of the film poster) for your website. Put it everywhere! The filmmaker will appreciate the support. You are now an asset of the company. This is why music libraries and publishers get paid. Someone needs to clear the music (make sure the rights are correct), and administer the agreement, legally.

**6) Get a copy of the film, and find out where it's playing.** You might be able to put your segment on your website. (you will need permission). Sometimes filmmakers don't want that until the film has been out commercially.

Good luck!  
Ed

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Update:  
*Contracts are signed for the use of my song in the documentary!*  
Ann

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**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)**

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#### **Upcoming NW composer-licensing related events:**

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

\* Ongoing classes at NSC:

**February 25, 2016 NSCC, 9m-12noon**

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](http://continuinged.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!)**

**\* BMI Events:**

**[bmi.com/events/calendar](http://bmi.com/events/calendar)**

**\* ASCAP Events:**

**[ascap.com/news-and-events/calendar.aspx](http://ascap.com/news-and-events/calendar.aspx)**

**Also: ASCAP "I Create Music EXPO" Spring 2017**

**[ascap.com/expo](http://ascap.com/expo)**

\* **CD Baby DIY Convention (Chicago, Sept, 2016) [diymusiciancon.com](http://diymusiciancon.com)**

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

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## RESOURCE GUIDE:

**This links have moved to my website:**  
**[edhartmanmusic.com/resources\\_for\\_composers](http://edhartmanmusic.com/resources_for_composers)**

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### ***Links of the Month:***

\* *Good recording studio advice:*

**[youtube.com/channel/UC09iR5VmMg1T2Vpbrb2Z7Hg](https://youtube.com/channel/UC09iR5VmMg1T2Vpbrb2Z7Hg)**

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

**[gofobo.com](http://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](https://youtube.com/watch?v=hcl8r2eRaOk)**

\* *New video of mine...*

*The Secret to Learning Major Scales on ANY Keyboard!*

**[youtu.be/U3q5qyJMoKQ](https://youtu.be/U3q5qyJMoKQ)**

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

**[sentricmusic.com](http://sentricmusic.com)** - pitching company?

**[soundreef.com](http://soundreef.com)** - royalty collecting company based in the UK

\* *Books, resources, videos:*

**[howtolicenseyourmusic.com/](http://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](http://wotspodcast.com/2015/12/wots-version-56-with-ed-hartman.html)**

*or*

**[itunes.apple.com/us/podcast/word-on-the-street/id940213680](https://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](https://itunes.apple.com/us/podcast/music-business-connection/id1040356746)**

*or*

**[musicbusinessconnection.com/](http://musicbusinessconnection.com/)** (episode #25)

*Music Supervisor interview:*

**[musicssupervisorguide.com/blog/music-supervisor-selena-arizanovic](http://musicssupervisorguide.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](http://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](http://tvshowmusic.com)**

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

**[stage32.com](http://stage32.com)**

*Wondering about any of the terminology used in this newsletter:*

[licensequote.com/mlq/music\\_license\\_quote.html](http://licensequote.com/mlq/music_license_quote.html)  
[ascap.com/licensing/termsdefined.aspx](http://ascap.com/licensing/termsdefined.aspx)  
[musicbizacademy.com/articles/gman\\_money.htm](http://musicbizacademy.com/articles/gman_money.htm)

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*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.

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***Music Joke/Quote of the Day:***

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*How many conductors does it take to screw in a light bulb?*

No one knows, no one ever looks at him.

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[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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