

Ed Hartman Studio
Ed Hartman's

Adventures in
Music Licensing
May 2013 – Vol. 1, No. 2

You have either taken my Music Licensing class, or signed up for this list. If you are not interested, please pardon the intrusion, and feel free to opt out below. – Ed

Fellow composers:

Well, here's number 2 of Adventures in Licensing Newsletter of hopefully some good information for anyone interested in getting their music on Film and TV! I am gathering information from a wide variety of sources. There is a ton of pitches going on right now, and the payoffs are very good.

* I've had a few people ask me about a music licensing follow-up class (for those that took the first class). If you are interested, please let me know. If so, is summer or fall better?

* If you have any articles, links, ideas, etc. related to music licensing, please let me know! If you missed the licensing class, there will be another (NSCC) in the fall (see below).

* PLEASE come by and grab a TAXI packet (my store The Drum Exchange (<http://drumexchange.com>) in Wallingford – let's have lunch! I have them waiting for anyone who didn't get them. They have a lot of info. TAXI will send you info, or you can go to taxi.com for info, too. If you do choose to join, tell them I sent you, and it will be worth 5 free pitches (\$25) As I said at the class, you can check out TAXI for free (you can't pitch). If you can get to the TAXI convention in Nov, it may be very well worth it.

* Come to the SCA Social at the end of the month!!

(see below)

* Please let any composers/songwriters know about this newsletter!

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

Recent adventures in Licensing:

* This is more from the film composing side: I did a "Fly Film" for the Seattle International Film Festival, and it went well. The "Fly in the Ointment" was working with another music and composer (!) It made it a bit challenging, but we did get through it. I created a bed, and the musician came in, and played trumpet on top. I had to work with a rough cut. The director and crew were great. They had an actual wrap party (unusual for a Fly film!), and everyone was easy to work with. The credits are still a bit murky. I need to make sure the other musician was credited correctly. SIFF didn't want to deal with it for the festival showings, so it will hopefully be fixed, and proper cue sheets will be filed. I will need to help create one. That's where you put timings, numbering, assign the composer, publishing co. for each cue in a film. The cue sheets are sent to BMI and/or ASCAP. Royalties are figured out by the length, placement (background instrumental, vocal, feature usage, etc)

* Women's Land Rights – USAID Video. Marimba featured track 1:40 to about 3:05 <http://www.youtube.com/watch?v=Izch2MRHHhs>
This placement came from a music library, paid about \$60.00 upfront. It will be interesting to see if any royalties are to come. The library (has non exclusive publishing) should be on top of it. Sound Exchange (performance royalties) might yield some results, because the film is most web-based. The music was an early attempt at "House" theme style music, or Thomas Newman-esk. I really never liked the track that much, but, hey, you never know who will buy your music!

* <http://edhartmanmusic.com> – see full bio and credits.

* <http://www.imdb.com/name/nm3047539/> – Internet Movie Database – Make sure you are in there, if you have a placement!

Music Licensing Musings...Ed Hartman

From the "Pitching Police":

* There are people that will get your music to music supervisors, etc. for a fee. I was just in touch with Lucente Entertainment (<http://lucenteentertainment.com/>). He puts out a great newsletter, and seems to be pitching an incredible amount of music to TV and Film. I did email him that I was interested in one of the pitches. He emailed back a few times, and he does charge a monthly fee for his services (One time fee or monthly). I am fine with fees, although this was a bit much for that particular pitch to a library, that would still be pitching to the client. Considering TV shows pay \$500-1000, typically, the fee didn't make sense in this case. If you are more of a singer-songwriter his company might be OK - Nashville based. He's into artist development. The lesson is, keep your eye on the money! For comparison, TAXI costs a lot (annual fee, \$5/pitch), but there are a ton of pitches coming in weekly, and everything is listened to.

* It is worth "googling" yourself, occasionally. I know it sounds a bit self-absorbed, but I have found a number of placements I wasn't aware of. They were paid for, but I never knew where they appeared. This can help your credits, especially if you can link to the usage (youtube, vimeo, etc.) When I do find something, I check on it, and make sure it was paid for! You will also get an idea of where you are in the world. Try key-wording "composer", your instrument, etc., and see if and where your name comes up. Make sure your website has appropriate meta-tags, and regular updated info. I know, it's a pain, but if you don't do it, who will?

Round 2:

I've had a few people sign up for this group. We still need a few more to make this happen. I will give this a few months to get

going. As soon as we reach our goal (10), I will let everyone know.
– thanks, Ed

The Seattle Composers Alliance announces:

"The Music Biz"

A new group dedicated to the business side of music (making \$\$\$!), with a focus on music licensing. You will need to join The Seattle Composers Alliance, if you are not a member, already.

<http://seattlecomposers.org> (\$35/year) – see below for many other benefits.

Why the SCA? The SCA is the best local organization to umbrella a physical group of composers interested in licensing and music biz. I am on the board of the SCA, and have officially created this group. I do not want to run it, but will help get it set up. The group can organize events and activities. The SCA has a discuss board (you can communicate with everyone via email).

Here's some ideas to get it started:

- * A list of musicians available to remote record, and possibly barter. (Example: I record marimba for you, and you record guitar for me).

- * Exchange and archive contracts, release forms, PR, and other helpful materials.

- * Occasional get togethers. Lunch, happy hour, etc.

- * Workshops on mixing, recording, legal, licensing, libraries, royalties, etc.

- * Exchange industry contacts, ideas for marketing.

- * Your ideas...?

If you want to join "The Music Biz", please let me know via email (edrums@aol.com) If 10 people join, we will have a group, and I will let everyone know by the next newsletter, and via the SCA.

* Other benefits of the SCA include participation with SIFF (Seattle Int. Film Fest) "Fly Films", occasional calls for composers, "Silent Film" (did one this year, very fun!), educational events, networking, etc. Some SCA events are listed below. The way to succeed is always to get involved and help the community around you. It will come back to you, exponentially! I was on the board a year after I joined, and it has been a career changer for me. I was just at the Gala SIFF opening because of my SCA participation. Meet the stars!

* I just want to stay on the sidelines and watch. Sure, that's OK! Go to Seattle Composers Alliance (SCA) Facebook page facebook.com/groups/seattlecomposers/ to stay in touch – You do not need to be a member of the SCA. Please join this page (I will let you in) You will hear about SCA events, and a lot of other things going on that are composer related.
Questions from the audience:

How long should my music be, to pitch to TV and Film?

It can vary considerable. A good rule of thumb is to overwrite. 2–3 minutes is a good amount, unless they are asking for 30–60–90 sec cues*. As far as longer cues, I can tell you this story...I did an overnight cue for "The Cold Light of Day" (Henry Cavill in a mediocre thriller, although he is in the new Superman! This should make my movie MUCH more in demand for TV.) Anyway, the library asked for 1 minute, and I wrote 3 min. based on a similar piece (turn of the century player piano as heard in Madrid!) They used 1:42, which is great, because anything over 1 min pays better royalties! Also, if the pitch doesn't happen, you have a full track for the next one.

When writing short cues, a good trick for adjusting length is to get "The Amazing Slower Downer". This is a cheap program (\$30?) that can change the speed, without changing pitch or file quality. Besides being a great practice program, it can adjust the length of a piece, especially if you need it from say 62 sec to 60 sec., etc.

I have a holiday song...Where should I pitch it? What about Christmassongs?

(Michael MacBean)

I met Justin Wilde of Christmassongs (<http://www.christmassongs.com/>) thru a TAXI pitch and at a TAXI convention, and he has my music on file. That was back in 2007-ish? I haven't received any placements from him. He was very nice, and a xmas niche library is an interesting idea, but I really don't know what his overall success is, though.

I have a vocal holiday tune, The Lights of Christmas (<http://www.cdbaby.com/cd/edhartman>), a la White Christmas. I'm still not sure I like it – my version is OK. I probably need to get it to a better producer and known singer. I've heard Irving Berlin didn't like White Christmas, though. To me, holiday tunes absolutely need film placements to become successful. The repetition over years and generations is what keeps them going.

My version of the Nutcracker's Sugar Plum Fairies from "Marimbells of Christmas" (google it!) was used in "Surviving Christmas" a black comedy with Ben Affleck, James Gandolfini, and Christina Applegate. It did poorly at the box office, but has been on TV steadily since 2004, and yields nice royalties, world-wide. That piece has been use a ton all over TV. Holiday instrumentals are ALWAYS in demand! My theory is mediocre movies may do better on TV than blockbusters because they are cheaper to broadcast! I'll tell that adventure in a future newsletter...It's a classic! I've grown to like the movie, too!

As far as other libraries, any of them might be interested. With lyric tunes, though, non-exclusive re-titles could be a problem. Can you imagine various versions of White Christmas – Christmas of White, The Whitest Christmas of All – !!!!! I would go with libraries that use a code for publishing – example:

For example White Christmas would be retitled something like:
BIGMUSICPUB-2459-WhiteChristmas for BMI and ASCAP. More and
more libraries are doing that, or becoming more exclusive.
Please submit your questions...

Licensing News

Your placement news here!

OPPORTUNITIES: (Caveat Emptor!)

Hot off the press: (I always have said you can pitch ANYTHING you
have ever recorded, no matter how old it is! Remember, if you do
join TAXI tell them I sent you. It will be worth \$25 in pitches - Ed)

From TAXI: (you have to be a member to pitch, but you can get the
emails for free)

Highly Successful Publisher of Period Music for Film and TV
Licensing needs AUTHENTIC, OLD, VINTAGE MUSIC IN ALL GENRES.
Got old recordings of your original Songs or Instrumentals that date
from 1939 to 1989? This company wants to hear what you've got.
Folk, Country, Rock, Pop, Disco, Jazz, R&B, Big Band, Orchestral,
Adult Contemporary, Americana, Punk, Singer/Songwriter, Soul,
Hip-Hop, and any other genres you can think of are all fair game for
this pitch!

Do you own old masters that are buried in your attic collecting
dust? They want to hear them!

Do you have strong demos that you recorded back in the day? They
want to listen to those as well!

Have you inherited original old recordings of songs that a parent
wrote, and can prove that you own and control their use? They're
interested in those too!

This Publisher has become the hot, "Go To" company for some
EXTREMELY popular TV shows, and they get tons of Film & TV
placements! In the last 14 months alone, this company has had
placements of TAXI members' vintage material on shows like:

Mad Men
Boardwalk Empire
The Mindy Project
The Office
Parenthood
The Carrie Diaries
The Americans
American Horror Story

A LOT of TAXI members have recently signed deals and received checks from this company. Some of those checks have been in the \$10,000-plus range* , depending on the catalog size and quality! And many of those deals have been made with TAXI members who never could have imagined that their old recordings would be worth anything in today's market. Surprise!

They DO NOT want material that was recently recorded and made to SOUND old. They will ONLY take AUTHENTIC OLD RECORDINGS (Instrumentals and/or Songs) that were actually recorded back in the day and have copyright dates that prove it! If you've got demos or masters of AUTHENTIC OLD RECORDINGS in any genre, then you could very well have what they need. This is a GOLDEN OPPORTUNITY to earn income from music that you thought had seen better days. DO NOT SUBMIT for FRIENDS! Your name needs to be on the copyright! Your songs or instrumentals must be ORIGINAL, and you MUST OWN OR CONTROL the COPYRIGHTS and MASTERS to submit for this.

Worried that your old recordings and production might sound dated and NOT contemporary? They could actually be PERFECT for this company! They DO NOT want slick, ProTools-generated recordings!

Just because they're looking for old music, doesn't mean they're interested in mediocre material. Their bar is still high! Again... a BUNCH of TAXI members have already made great deals and had killer placements working with this publisher. Your deal could vary depending on the number of songs or tracks signed.

If you've got some AUTHENTIC oldies but goodies sitting around, you need to submit to this listing! Do NOT submit material that is already in any other catalog or music library. Please submit one to three songs online or per CD. Include lyrics if applicable. All

submissions will be screened on a Yes/No Basis. No full critiques from TAXI. Submissions must be received no later than MONDAY, JUNE 17th at 5:30pm (PDT). TAXI #U130617PO

<http://taxi.com>

* That can pay for an entire new computer set up!– Ed

Upcoming NW composer–licensing related events:

* Wednesday, June 26, 2013 at Spitfire – Seattle Film and Music Happy Hour. –Meet film, media, music folks! Amy Lillard, Executive Director of Washington Filmworks, will present the results from the jobs survey and an overview of the first annual report on the state of Washington's film industry.

<http://www.seattle.gov/filmandmusic/happyhour/>

*

Thursday, June 27, 2013, 7–10:00PM – SCA Second Annual–First Libation of the Summer Social! at Blue Star Cafe in Wallingford – Informal

Mixer. This event is open to members and non–members of the SCA. This is OUR event! FREE FOOD!! I am inviting film directors, etc. – Ed

* <https://www.facebook.com/events/361243393977540/>

* Saturday, October 19, 2013 9am to noon: "Make Money Licensing Your Music" Class: North Seattle Community College. \$49.00 Registration begins in late summer and fall.

<https://continuing.northseattle.edu/courses/make-money-licensing-your-music>

Upcoming National events:

* June 10th – 11th, 2013, New Music Seminar in New York 10:30am – 12:30pm | The New Yorker Hotel | Gramercy Room Bring your best song on a CD to Music Xray Live Musicians, songwriters, bands, & other music performing acts can bring their best song to

Music Xray Live, an A&R listening room with live A&R reviews, feedback, and perhaps more at this year's New Music Seminar in New York City. A&R scouts from Atlantic, Republic, RCA, Virgin, Label Recruit, LOCAL VIBES, Glassnote, Razor & Tie, Robbins Entertainment, Island, and Columbia are all participating.

o <http://www.musicxray.com/>

* TAXI Convention (free with membership) Generally, Nov, in LA near the airport. last year. I will put more info about this next time. Definitely worthwhile.

<http://www.taxi.com/transmitter/1212/taxi-road-rally-2012.html>

RESOURCE GUIDE:

MUSIC LICENSING COMPANIES:

Great music libraries to submit your music too:

<http://music-supervisor.com>

<http://audiosocket.com>

<http://audiosparx.com>

<http://hdmusicnow.com>

<http://indigimusic.com>

<http://mangoreel.com>

<http://musync.com>

<http://scorekeepersmusic.com>

<http://triplescoopmusic.com>

FEE BASED PITCHING COMPANIES:

<http://taxi.com> – although any pay to play is controversial, this org is the best I know of. The convention in Nov is worth the annual membership alone. They do screen ALL submissions, and that is really what you are paying for. It can get gigs, and if you pay attention, and help TAXI in return, you will get tons back. I have free packets of info at my studio – come by and pick one up (I can get you a little discount)

You can watch TAXI TV online FREE even if you are not a member:

<http://www.ustream.tv/channel/music-marketing-online> – shows Monday at 4pm! You can watch archived shows there anytime, too!

<http://www.filmmusic.net/> – Great site with tons of info, mags, and submissions for scoring and licensing gigs! Started by composers and supervisors.

To subscribe to the sometimes "lively" posts (by email etc.) –
<http://nxport.com/mailman/listinfo/fmpro>

<http://Broadjam.com> – well organized \$ Lots of projects coming in. Music is not screened, although they do report on clients listening. I do know composers that are getting gigs. The annual fee is high, like TAXI, but no convention. You can submit without the membership but each submission is very expensive.

<http://Sonicbids.com> – I have gotten some gigs from this. You can pitch to live performance opportunities, radio play etc. \$

<http://versusmedia.com>– film directors looking for music. Usually low/no budget, but good for experience. Not a lot coming through, lately. I did get a nice film score from one, and that led to another...

GETTING YOUR MUSIC IN RADIO:

<http://Airplaydirect.com> – mostly to get airplay, but work can come from this, occassionally. You create electronic press kits.

CD AND DOWNLOAD DISTRIBUTION:

<http://cdbaby.com>– I use this for digital and CD distribution. They do pitch to film etc. Check out download cards, rather than CDs!

FILM INDUSTRY LEADS:

<http://infolist.com> – casting calls. Interesting trade news.

MUSIC INDUSTRY RESOURCES:

<http://www.musiclibraryreport.com>– Started by a composer, this is an excellent site that has reviews of music libraries. There may be a free trial offer.

<http://music supervisors guide.com> – \$\$ directory of music supervisors, etc. Never done it, myself.

<http://pro.imdb.com/> – IMDB is free, but IMDB Pro is by a monthly membership to get access to media contact info. I have used this from time to time. You can get a FREE month to test it. Use it, when you have time to grab a LOT of info.

<http://goodnightkiss.com> – Goodnight Kiss – get on her newsletter! Janet Fisher has a wealth of info, and occasionally is looking for music for projects.

NW Orgs:

<http://www.siff.net/> – Seattle Int. Film Festival. Lots of educational activities.

<http://seattlecomposers.org> – Our local composers org with tons of workshops, etc.

<http://seattleareafilmmakers.webs.com/> – local directors, producers and composers!

<http://www.nwfilmforum.org/> – Casting calls. Possible work from local filmmakers.

<http://www.seattle.gov/filmandmusic/happyhour/> – Get on this email list for future film and music mixers. The website has many contacts, too.

<http://nwfilm.com/> – all things film and media.

<http://www.911media.org/> – Lots of experimental filmmakers, video, etc.

Links of the month: (Great bathroom reading!)

About music for film trailers:

<http://giantapes.com/trailermusicworld/?p=208>

What to do, when there's nothing to do:

<http://www.mcareerjuice.com/2013/05/dry-time-what-to-do-when-nothings-coming-in/>

How To Make A (Great) Living Writing Music!

<http://rockingodshouse.com/taxi-how-to-make-a-great-living-writing-music-part-one-the-introduction>

Ed Hartman Consultation

I am always available for one-on-one consultation. I charge my instrument lesson rate (\$50/hr) 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.

Composer Joke/Quote of the Day:

Who's the patron saint of accordionists?
Our Lady of Spain.

Then there's the story about the violist who had a nightmare that she was playing the prelude to Wagner's "Tristan und Isolde." Then she woke up and discovered that she really was...

Ed Hartman Contact Information:

Phone: (206) 634-1142

Email: edrums@aol.com

Website: edhartmanmusic.com

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98103