

Subj: **Adventures in Music Licensing Vol 1, No 3 July 2013**
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Ed Hartman's

Adventures in Music Licensing

July 2013 - Vol. 1, No. 3



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:

• * The adventure continues for anyone interested in getting there music on Film and TV! I am always gathering information from a wide variety of sources. There continues to be a ton of pitches going on right now.

* **Music licensing follow-up class:** There is growing interest. This would be a class for those who have taken the first class, and want more review, more specific questions, etc. It would either be small, in my studio (4-5 people) or larger, probably in the space next to my store, The Drum Exchange, in Wallingford.

If you are interested please let me know would be a good time for you:

Your Name _____
Email _____

Weekday morning 9am) _____
Weekday evening (7pm) _____
Saturday morning (9am) _____
July _____
Aug _____

Please copy and paste, return to me (edrums@aol.com)

* **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.

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:

- **Recent placements** - Real Housewives of Miami - Mellow Latin piece Appassionata (retitled "PASSIONATE DAY" by Indigi Music, I believe) 14 Performances on TV = \$53.61 (18 seconds). That's pretty good for TV, for a single quarter. The same song, also retitled "LOVE ME OR LEAVE ME" by Crucial Music was used in the ABC Family Show, "Greek". It paid \$1000.00 upfront in 2008, and was recently used by the same library to ABC for "Revenge" - another \$1000.00 upfront. Those performances are starting to add up worldwide for reruns. For example, for "Greek", the payment in Sweden, alone was \$31.91. My Cold Light of Day song also continues to cycle around the world for theatrical royalties. \$28.33 from Spain. All BMI. Some of these payments are not big, but think about your music is simply making money for years, after you are done with it! Also, how many gigs are you playing for 0-\$100? Get the idea?

*Music Licensing Musings...Ed Hartman**Should I network?*

YES! It's WHO you know...I recently experienced this first hand. Without knowing those in charge, my pitches would have been DOA. I was able to re-pitch, after discovering what was wrong. I am waiting to see if the re-pitching worked. Get to know clients, and any company you are working with. It will help you in the long run. Do just be one of the minions!

What about rejection?

It's a bitch. Otherwise, get used to it. You will be rejected 50-80% of the time, and it may have NOTHING to do with your music. The music has to match the pitch. The music is there to serve the picture, and that means it has to exactly work. The synchronization is forever, so the director wants it right. If I hear the words, "At the end of the day, the film has to work", one more time....

The good part is, after another healthy rejection, you now have another piece of music for your library! Before you know it, you will have dozens and then hundreds of wonderful, rejected masterpieces, waiting for their next project! **Most of my music was initially rejected**, but a lot of it was eventually used. That is extremely satisfying. TAXI will likely review your music (why it is a great company) and tell you WHY your music was rejected. "Not right for the project", "Recording problems", "Mix issues", etc. You may use this info or not. It can be helpful. When I can, I use it to pitch the next time.

My last ENTIRE score for a feature was rejected by the filmmaker after working on it for a month! Now, that is a bitch. I worked hard on it, and he kept saying, "Great stuff, best I've heard". I kept every email, so when he changed his tune after moving to LA, and finding another composer, I had evidence! He paid me, though, and I can re-use the music! I did let him keep the rights for the music in future projects for the fee. It worked out pretty well. Be careful with newbies out of film school!

Keep in mind, Alex North wrote an entire original score for 2001. Kubrick never intended on using it! He hired Alex, only to satisfy the studio. North came to the premier expecting to hear his magnificent score, and guess what! It wasn't there, and Kubrick didn't tell him. Talk about sh-tty. It took him years to recover, and you can get the score, now. I just heard some in "The Score" on (KING-FM, weekends) Regarding rejection, you are in very good company.

One of my first composing projects was right out of college. I've never taken composition classes. My degree was in performance*. I started a composers concert series in Seattle in the early 1980s. It grew, and culminated with monthly events at Broadway Performance Hall. We eventually had small orchestras performing. I had been working on music for a ballet, and added the music to the series. I had a \$25 budget for my orchestra! I paid the percussionist, of course. I had a 90 year old violist, etc. We did get through the piece, and it was the best I could do, based on my experience and budget. The piece was decimated by the Seattle Times. I can still see the headline for the review. "Soporific Dirge Masquerades as The Snow Queen". Remember, this was when people read newspapers. My folks were in town. They were horrified. I had to leave town for a few days. What an experience! EEK. Eventually, I did get my revenge. I created a piece about critics. Many of my dance friends had been racked over the coals by one critic in particular. We had a kangaroo court on stage, and brought justice to the critic. (She was invited, but never showed) It felt great. The irony was that particular music series, "Opus One" never shut anyone out for aesthetic reasons. One one concert, we had a college profs, a 18 year old (who is now a great composer and performer!), and a street singer! My favorite moment, was when the HS kid said his favorite piece was by the street singer. The series climaxed with world premieres by Alan Hovhanness (google him!). I performed

two of them with a great pianist, the late Joel Salsman. They had been recorded once before by Hovhanness and John Cage, but never performed live. Hovhanness lived in Renton, in a Cul-de-Sac! Wow.

(In fact, when I first wrote my Junior year Recital pieces, it was decimated by my jury. They brought in a famous composer to edit and reduce the piece from 20 min to 7! They really shouldn't have touched to piece. They jury was for the performance, not the composition. That tells you about rocking the boat, though!).

Round 3:

I'll give this idea till the fall. If you are interested, please let me know. We will probably make an official announcement at the SCA Annual General Membership Meeting in Sept. - 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", occassional 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:

Questions about Audiosparx (from Mark)

5-year term, renewable by Audiosparx - No problem. Most libraries are 3 years. Unless you are likely to sell your tracks exclusively, this is not a problem.

Have you had any difficulty with them? No. They do have a number of "mirror sites" that compete with their own site at lower prices. I'm not crazy about it, and you can opt out of those sites. Use your judgement.

20 copyrighted pieces to start - Good amount to shoot for.

Libraries on their "bad bucket" list - check these out. Audiosparx doesn't want you in them (officially, they are non-exclusive or exclusive by your choice) These are lowball companies you should stay out of, anyway!

Overall, Audiosparx has been a great library. They have gotten me a bunch of placements, including HBO early on, and the ringtones add up a little, especially if you go after them. The per placement \$\$ has gone down, and they take a majority of the upfront (rather than the traditional 50-50). You can keep your publishing (or they can, and handle the cue sheets). Do you own publishing! You will get the back-end, then. When a client does buy your music, you do get their contact info, and can get additional work. I have. It really is a great library to get your feet wet. You will have to categorize your music in detail (use your forms from the class, and create your own database!).

Licensing News

Your placement news here!

OPPORTUNITIES: (Caveat Emptor!)

*Recent From TAXI: (you have to be a member to pitch, but you can get the emails for free) **This is an expired pitche and a bit edited...gives you an idea of recent stuff...***
 ORCHESTRAL INSTRUMENTALS are URGENTLY needed by a Major NY Ad Agency for a luxury SUV TV commercial. Think luxury, sophistication, movement, and heart-pounding excitement. Your instrumental track should start out with a medium-high intensity, and the intensity level should grow from there to a final, dramatic crescendo that ends with a ring out that goes to 29.5 seconds. Your track can NOT exceed 29.5 seconds in total length!

All instrumentation must sound real and authentic. No cheap string sounds for this spot! If your track is easy to edit, and easy to edit to, that could help make it more competitive. Broadcast Quality is needed (great home recordings are fine).

The estimated license fee for this placement is \$15,000-\$20,000. This is a Direct-to Agency placement, so YOU WILL KEEP 100% of the income, and you will keep all of your publishing and mater rights. No publisher split. You must own or control 100% of your master and composition rights to submit for this pitch. Do NOT submit tracks with samples of any other artists' material. All instrumentals will be screened on a Yes/No Basis. Please submit 1-3 Instrumental tracks online, or per CD, no later than WEDNESDAY, July 10th at NOON (PDT).

<http://taxi.com>

Remember, if you do join TAXI tell them I sent you. It will be worth \$25 in pitches - Ed)

Upcoming NW composer-licensing related events:

- **Seattle Composers Alliance event: Orchestration, A New Approach with Norman Ludwin** Saturday August 3rd, 10am to 5pm
<http://www.seattlecomposers.org/>
- **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://continuinged.northseattle.edu/courses/make-money-licensing-your-music>

Upcoming National events:

- **TAXI Convention Nov 7-10, 2013 (free with membership)** 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://musicsupervisor.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://musicsupervisorguide.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!)

<http://www.newmusicbox.org>

including Composer Operating Costs:

<http://www.newmusicbox.org/articles/composer-operating-costs/>

<http://www.composerssite.com>

Retitling issues:

<http://www.musicdish.com/maq/?id=13393>

Hans Zimmer:

<http://www.laweekly.com/2013-06-20/film-tv/hans-zimmer-lone-ranger/>

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 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.

Composer Joke/Quote of the Day:

There is no doubt that the first requirement for a composer is to be dead.
Arthur Honegger

Boys, look like you're having fun, but don't have any. (To his band just before going on the air)
Lawrence Welk

I don't deserve a Songwriters Hall of Fame Award. But fifteen years ago, I had a brain operation and I didn't deserve that, either. So I'll keep it.
Quincy Jones

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Ed on IMDB:

<http://www.imdb.com/name/nm3047539/>

- Internet Movie Database - Make sure you are in there, if you have a placement!

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