

Ed Hartman Studio
Ed Hartman's

Adventures in
Music Licensing
September 2013
Vol. 1, No. 5

Olympic Productions Musicians (iwantaband.com):

This is the latest newsletter on music licensing (sorry if you are already on the email list). I thought some of the musicians I've worked with via my booking agency might be interested. If you are, please let me know, and I will add you to this newsletter (monthly). Note the licensing class below – it is a great way to learn about the licensing industry (music for film and TV) – coming up in Oct at NSCC.

I hope you are doing well, and finding gigs here and there. My focus is now original music (ironic, considering booking live music was all about covers!). I truly recommend that you get involved in music licensing, if at all possible. It is not difficult, and is the best way to get income from your music, and may turn into your best chance at retirement! – Ed

Fellow composers/musicians/music creators:

* Seattle Composers Alliance General Membership meeting is Wed Oct 2, 2013 (see below). This is a great opportunity for any NW based composers to meet each other, and get involved in an excellent organization of composers, many of which are doing music for media. You do not have to be a member to come and check out the org. – See you there! Ed

* Next Music Licensing Class: Sat, Oct 19, 2013 NSCC (see below).
Please pass the info to anyone you know with original music! –
Thanks

* 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).

There are a ton of opportunities via TAXI these days (see
below)...Jazz, Latin, Pop, World, New Age, etc. – including custom
work with payouts of \$20,000! Remember the TAXI convention is in
Nov (see below). 2000 composers & singer songwriters at a hotel
next to the airport. Your membership includes 2 passes to the rally
(3 days) with a lot of panels, workshops, gear–software demos,
door prizes, one–on–one mentor sessions, access to music
supervisors, libraries, industry executives, etc. If you are thinking
of joining TAXI do it when you can get down to the convention. It is
worth the price of membership.

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:

* From "Goodnight Kiss", Janet Fisher. She puts out a great monthly newsletter for a few bucks a year. Excellent information, and occasional music licensing requests.

Video: Big Island Chocolate Festival Cacao Farm Tou

<http://vimeo.com/72159474>

5:20 – 13:00 – very long version of "Rainforest"

INFO:

<http://goodnightkiss.com>

Check out Youlicense.com – Intriguing place to look for pitch opportunities. It does cost per pitch (you get one free pitch each month) and there is a optional annual fee. Recently, I got an email from a company wanting to use one of my songs sitting on my page at youlicense.com. Wham. Client hits a button, and the site and paypal alerts me I am getting \$400.00! I did NOTHING to get this money, except upload a few songs. Youlicense handles the licensing (auto). I will be building a much bigger page. More on this in the future....!

Music Licensing Musings...Ed Hartman

When I came out of school in the summer, I was pretty confused. I moved to Louisville KY, a few hours south of college in Indiana. I stayed on the couch with a friend. I was trying to get to know other musicians with mixed success. At one point, I was given the number for a great jazz musician, Jamey Abersold, who had written dozens of educational books and lived in the area.

He was amazingly generous with contacts. I was in a phone booth (remember them?), and started to write down the names and

numbers of dozens of musicians. There were so many, I was writing names over names, because I only had a small piece of paper. Eventually, I realized I could read any of the names! I was too embarrassed to call back. In fact, one reason I moved to Seattle, was that moment. I needed to start fresh, and make all of my mistakes all by myself.

The real lesson that occurred to me that day, was that this musician was so unbelievably giving, that he had created an entire community around him. From then on, that's what I did. It has not always been an easy ride, and I failed over half the time. It was very fun, though, and I eventually became successful. I did reconnect with Jamey in the last few years 30 years later, and told him the story. He was very happy to have an positive influence on me.

Please don't hesitate to ask for help with networking, etc. I know I can be of help to you. Don't be afraid to ask everyone around for help. But remember, the best way is to ask how you can help them, first...

Last call:

We will make an official announcement at the SCA Annual General Membership Meeting in Oct. – 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.

Music Library News/Questions from the audience:

- * Should I make more than one version of a song?

If it's a vocal, absolutely make an instrumental version. Recently, I've pitched multiple versions of songs to TAXI, with different

instrumentation, because the pitch description was vague, or I thought I might have a better chance. I know have a lot of variations of the piece! Think about whether you are likely to revisit a piece later. If you are like me, probably not. Best advice, is do as many mixes along with your initial one. You may be surprised how many instrumentation combinations there are.

Here's a recent library request of getting multiple versions:

Title

Full.....drums, congas, upright bass, piano, horns

No Horns.....drums, congas, upright bass, piano

No Drums/Hrns.....upright bass, piano

DnB.....drums, congas, upright bass

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) These are expired pitches and very edited...gives you an idea of recent stuff...

This opportunity just came in and we need your submissions by...

Music Supervisor working on a feature film desperately needs SOPHISTICATED SOLO PIANO INSTRUMENTALS that would be heard at an upscale cocktail party. She wants Mid-to-Up Tempo Instrumentals that are bright, cheery, and positive. She's NOT looking for anything too busy or quirky. Slow, dark, and melancholy tracks need not apply. \$500

HOLLYWOOD MUSIC LIBRARY that's working on a few very special TV projects desperately needs TRADITIONAL RUSSIAN SONGS and/or CLASSICAL INSTRUMENTAL TRACKS. They specifically need Mid-To-Up Tempo Songs OR Instrumental Tracks that have a powerful, passionate, or emotional spirit. What's most important is that all submissions have an AUTHENTIC Russian sound and feel.

MUSIC SUPERVISOR for a HIT TV SERIES on a MAJOR NETWORK needs ORIGINAL PIANO based small ensemble JAZZ INSTRUMENTALS. Your

pieces should have a HIGH-BROW and SOPHISTICATED feel. She wants to hear the type of jazz that would be performed live at a cocktail party, art opening, or in the lounge of a swanky hotel.
\$1,000– \$3,000

HOLLYWOOD MUSIC SUPERVISOR with an incredible list of credits needs to find a TOP-NOTCH COMPOSER to score a FEATURE FILM. He's looking for a composer in the general stylistic range of Alan Silvestri, Harry Gregson-Williams, and Clint Mansell. Think of the score cues from such amazing projects as: "To Kill A Mockingbird" and "A Beautiful Mind" to get an idea of what he is looking for.

Current needs from various libraries...

- * Alternative Rock
- * Doo Wop
- * 80's Hip Hop
- * Fun Hip Hop
- * Retro 30's & 40's Jazz with female vocals ala Billie Holiday.
- * Upbeat anthemic indie rock, prominent drum beats
- * Upbeat vocal dance pop & contemporary R&B (125–140 bpm)
- * Indie dance/electronic
- * Upbeat cinematic cues
- * Instrumentals
- * EDM and dance pop
- * Hipster soul

Film Music Network:

Bluegrass, delta and piedmont blues styles. Cues featuring dobro, banjo, harmonica, and fiddle are most desirable, and must be geared toward reality production.

Musicxray.com:

Jazz Music for feature Films and TV

TV/Reality Shows & Documentary/Film Projects

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:

* SCA Annual General Membership Meeting:
(You do not have to be a member to come and check out the org.)
For all current SCA members (and those that are interested in joining the organization). Our annual general membership meeting is:

Wed Oct 2, 2013

7:30pm

Empty Sea Studios

6300 Phinney Ave N

Seattle, WA 98103

<http://www.emptysea.com/>

* At our meeting, we will report on the last years activities, membership, budget, and news. We need to install a new board, elect officers, and set up committees (let us know if you are interested – It's a great way to get involved in the industry, and network with film festivals, directors, and events of all kinds).

* There will be a "Demo Derby" of members latest music and video (bring a jump drive, link, or email your files to:)

* FREE Food and beverages will be served.

* Door Prizes!

About Empty Sea Studios: This is a great place to audio AND video record (3 cameras, mixing!) and/or present a small concert. In fact, you can conceivably put a show on, charge admission and pay for your CD project all at once! It is definitely worth checking out. (<http://www.emptysea.com/>) Thanks to Michael Connolly and Empty Sea for their generous donation!

Please come and get involved. The SCA is a great organization to jump start your composing career. Many SCA members are now successful professional composers here and in L.A. We have some very heavy composers in our organization, including Hummie Mann, Emmy Award winning composer, and founding member.

Seattle Composers Alliance info:

<http://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://music-supervisor.com>

<http://audiosocket.com>

<http://audiosparx.com>

<http://hdmusicnow.com>

<http://indigimusic.com>

<http://mangoreel.com>

<http://musync.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...

<http://musicregistry.com> – Guide and online access to film music supervisors, etc. I've never bought the guide, but am interested if anyone tries it.

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.

For anyone who says they have to be in LA to be a film composer:

<http://www.wired.com/underwire/2013/08/elysium-ryan-amon-music-composer>

MUSIC INDUSTRY RESOURCES:

<http://www.musiclicensingdirectory.com> –directory with listings online. Not sure what this is about. Anyone have experience here?

<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. Free access to the forums. Try signing up with FB – I get links to ongoing questions about libraries on my FB feed.

<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.

<http://www.hmmawards.org> – Music in Media Awards.

<http://www.skillshare.com/classes/music/Music-Licensing-A-Music-Supervisors-Guide-for-Artists/2027685261> Online Music licensing class: \$20!

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:

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

<http://www.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)

<http://www.tvshowmusic.com>

FB for the film industry:

<http://www.stage32.com>

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:

Which is more musical, a truck passing by a factory or a truck passing by a music school?

John Cage

Get up from that piano. You hurtin' its feelings.
Jelly Roll Morton

I may not be a first-rate composer, but I am a first-class second-rate composer.*
Richard Strauss

*That would make me a third class, fifth-rate composer. – Ed

Ed Hartman Contact Information:

Phone: (206) 634-1142

Email: edrums@aol.com

Website: edhartmanmusic.com

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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