

Ed Hartman Studio
Ed Hartman's

Adventures in
Music Licensing
October 2013
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Fellow composers/musicians/music creators:

* Happy Oktoberfest! I hope everyone is having fun, and possibly creating original music. There is a LOT going on in the world of TV, film and advertising right now. Please stay in touch, and let me know about your personal adventures in music licensing...

Check out the cool events coming up:

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

Want to learn about percussion?

PERCUSSIVE ARTS SOCIETY – WA STATE CHAPTER PRESENTS

FALL KICKOFF & MINI DAY OF PERCUSSION

Saturday, October 12th – 1:00PM to 4:00PM

CMA Performance Center – Next door to The Drum Exchange, 4501
Interlake Ave N, Seattle

Donation (\$5) DOOR PRIZES!!!

<http://www.drumexchange.com/events.html>

TAXI Convention in November! If you are thinking about joining TAXI, do it now, and get yourself to the convention in LA (Airport). It's FREE (2 tix!) for members. 2000 songwriters and composers in a hotel, with panels, workshops, mentoring sessions, door prizes, showcases, etc. Absolutely worth your membership.

<http://taxi.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).

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:

* I originally licensed a piece to a filmmaker in Portland, Oregon via Audiosparx.com (music library).

It was a 60s spoof, "Innagottadabeata". The original Audiosparx license was \$150.00 from the client, of which I received \$60. (60/40 split – eek!) but...I did get the client info from Audiosparx. I got in touch with the director, and he hired me to write a 15 sec. blues piece for his next short film. That paid \$100.00 for about an hour's work. This year he hired me again, and this time I scored the first minute of the film in a "Dragnet" style. That track paid \$500.00. Remember,

every track is sacred!

* I am pitching again to Broadjam.

The process is interesting, although very little success. With no screening, the clients get a LOT (100s) of tracks to listen to. I will report on my results soon. On a related note, a song of mine, "Sunset Mambo", keeps jumping on and off the National Broadjam Top 10 Latin list! It's a free download, so no \$, but it is hip to say I made a top 10! It may be there or not, at the moment!

<http://www.broadjam.com/browse/songs/top10/index.php?l0=g&l1=7>

Music Licensing Musings...Ed Hartman

Failure.

"This is a fun and upbeat track, but does not have a contemporary "Retro-Blues/Garage Rock sound" or style similar to the referenced artists The White Stripes and The Black Keys."

"Dear Ed, I think you totally capture that 60's vibe but I think a stronger change would help ensure that the track stays fresh throughout. I also feel like bringing the xylophone down in the mix

and or maybe using it more sparingly would help the track feel more balanced."

"Thanks for your submission. We listened to a plethora of your tracks across a bunch of genres and one theme kept appearing – you are obviously a talented composer and we liked many of your tracks but your sounds are dated and would not make the cut with high bar set by today's competition. Please re-submit tracks if you upgrade your sounds."

"Dear Ed, the piano is lovely but I find that it does feel quite mature and high-brow without the "whimsical" feel requested. I find that the cello feels more integrated here than with the vibraphone but I still find that it feels a bit too loud and takes the track even further from the "whimsical" feel requested."

I have 100s more....

I fail over 50% of the time at licensing. Maybe even more. Most of the pitching I do does not get the gig – initially. I do get occasional critiques from TAXI, libraries, directors, and clients about why my music was rejected. Sometimes, the sounds are dated, the arrangement is not right, the performance is not perfect, the mix is off or unbalanced. I had a piece rejected recently, because the channels were not even! I assumed my mix was OK, without looking at it or listening carefully. That can happen when you are in a crazy rush! Keep in mind, though, in the quote above (an actual email from a library), the music the client listened to continues to be successful licensed by many other libraries!

Sometimes, maybe most of the time, the music is simply not right for the gig. When you make a film or TV show, you want it perfect. You've spent \$1000s to millions on your production, and are not about to throw any piece in it, unless it is exactly right for the

scene. There may be NOTHING wrong with your music. It is simply not a PERFECT match for the usage. Remember, Music supervisors are getting paid to get it right, too.

TAXI will critique a lot of your music (that is what you are really paying for). It is tough to take it. It can be enlightening, though. For me, as helpful as the criticism is, I don't always have time to redo a song. OK, I admit it; I don't really want to go back to the tune! Even when a song is rejected, it may make it to another client. In fact, I use TAXI, Youlicense, etc. as motivation. It gets me to write. I really don't write for myself, much. I need someone to ask me for something. Music Licensing is a numbers game. You need a lot of songs to get licensed, and see royalties. Royalties seem to multiply the more there are! Maybe royalties mate with each other? So, next time, your song is rejected, send it on to another library or client. As Linus said, "It's really not a bad little track. It just needs some love!"

P.S.: Check out the 5 Stages of Creating a Cue link below, for the REAL process of writing production music!
There was some interest at the SCA meeting. I will be emailing in the next week or two to anyone interested. Please email if you would like to be included.

"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 copyright my music?

We'll, young Skywalker, in the long run, you should always copyright your music. For production music (non published, no CD, etc.), I recommend waiting until you have 30–40 songs, upload all of the mp3s (low-fi) to the US Copyright website, and list them as a collection (saves \$\$\$!) If you have a sellable CD, copyright it as a collection, itself.

Before you worry about copyright, get your music registered with BMI or ASCAP (PRO– Performance Royalty Organization). Music is so last minute, that if you write a tune, and submit it to a client, they may use it within days or hours (even Network TV!). There is no time to wait for copyright. You do want them to file a "cue sheet" to your PRO, though. Royalties are all about actual cash you will receive for the music. A copyright is just a legal registration, in case someone steals your music. The government will not help you get money in that case. You still have to hire lawyers and sue someone, which will probably cost more than it is worth! There are cases of companies reselling tracks, and making money on your music. A copyright probably won't help you there. These companies are around the world, and may not even abide by US law.

Depressed? Don't be. Even with illegal downloads, Spotify, etc., the chances of someone using your music and selling it are not that great. The biggest concern would be pop vocal music. Some much music is being created that it is possible you may create a melody similar to someone else. Having a copyright registration might help, especially if you get a call from Warner Bros. In the end, if you are writing music that WB is distributing, you are doing something right... Tell them, they can have your song, and you want to write for their artist!

Licensing News

Your placement news here!

C'mon folks..Let us know your last success or failure at pitching music! I really does put it in perspective, once you get it out there...

OPPORTUNITIES: (Caveat Emptor!)

JACK STRAW PRODUCTIONS SUPPORT GRANT

DEADLINE, Nov 4

<http://www.jackstraw.org>

Up to eight artists/teams are awarded 20 hours of free recording and production time with an engineer at Jack Straw Productions; an additional 10–12 artists/teams receive matching awards. The Artist Support Program is open to artists of all disciplines whose project proposals include sound as a major component. Such projects might include recording a music CD, producing radio programs, oral histories, audio literature, sound for a gallery installation or public art project, film, performance, digital media work, etc. Completed projects are publicly presented at a Meet the Artist Night, Artist Showcase, or Composer Spotlight event.

Recent From TAXI: (you have to be a member to pitch, but you can get the emails for free) ...gives you an idea of recent stuff...Remember, if you do join TAXI tell them I sent you. It will be worth \$25 in pitches – Ed)

Military Fan Fare Instrumentals

Chillwave Instrumentals

Ic Lounge Instrumentals

Contemporary New Age Instrumentals

Smooth Jazz Instrumentals
New Age Solo Pianists

Film Music Network:

Instrumental Hip–Hop Pop Needed Immediately For Placement

Composers Needed Immediately For Children's Book

Soulful Dance Music Needed Immediately For Tv Show

Rock Music Needed Immediately For Tv Show

Music Library Seeks Indie/Dance Crossover Tracks

Musicxray.com:

Seeking Romantic Ballads for TV Commercial

Looking for fast paced, driving, moving songs to pitch for a feature film!

Urgent – Mumford and Sons Style Songs needed for TV Show

Established music supervision firm is expanding it's catalog for placements.

Extreme Sports

Positive / Happy / Fun

Romantic / Reflective

Upcoming NW composer–licensing related events:

Saturday, October 19, 2013 9am to noon:

"Make Money Licensing Your Music" Class:

North Seattle Community College

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

\$49.00 (You need to register ahead. No walk-ins – the last class was full)

This has been a great class, that I've taught for the last few years (see comments below). I believe music licensing is the best way, and possibly only way to create income as a composer, and drive

fans to buy your music, too. Scoring films is great fun, but rarely pays the bills. My licensing gigs have gotten me scoring gigs.

Getting your music in music libraries, understanding PROs (BMI, ASCAP), copyright, royalties, pitching, classification of your music, marketing, music supervisors, orgs like TAXI, all are important if you want to make any money in the entertainment business. The best part is that you will wind up writing more music that you imagine, and be able to use it for other projects, CD's, etc.

There is nothing like hearing your own music on a TV show, Ad, website, or in a movie theatre. You will advance your career and create a new income stream from future royalties. And those shows will replay for many years to come, creating income you will appreciate in the future (including retirement!)

Feel free to bring a sample of your music to class to learn which markets to explore (optional).

"Great seminar. I had no idea there was this whole sector in the music industry. Completely blew me away!"

Chet

"Thanks for the seminar Ed! I had a great time it was lovely to hear someone speak both honestly and positively about the business of music."

Heather

"The presentation and the handout were very well put together. Thank you for sharing your knowledge and experience."

Ryan

"I thought it was a great and useful introduction to the world of licensing, with all its potential risks and rewards."

Alex

"The class was very educational and inspiring. Thanks a bunch!"

Michaud

"Thanks again for a great class this morning. LOTS to think about."

Mark

"I've been playing professionally for decades and never thought of it that way! I wonder how many musicians miss this point?"

Michael

Thanks,

Upcoming National events:

* TAXI Convention Nov 7–10, 2013 (free with membership)
Definitely worthwhile.

<http://www.taxi.com/rally/13/registration.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://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://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.

<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:

<https://www.facebook.com/avpnw> –

Pro– Audio Video EVENTS, Seattle, Eastside, and PNW

<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:

Podcast with Breaking Bad's Music Supervisor: Thomas Golubic

<http://www.slashfilm.com/the-ones-who-knock-choosing-the-music-of-breaking-bad-with-music-supervisor-thomas-golubic>

This is very funny, a must read:

<http://musiclibraryreport.com/robins-nest/the-five-stages-of-writing-a-cue/comment-page-4/#comment-22657>

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:

Sorry, no jokes available. The Federal Bureau of Humor is closed due to the government shutdown. The US Dept. of Irony is open, however.

Update: The Office of Sarcasm is apparently open as well. The Cynicism Party has a strong lobby.

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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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