

From: Ed Hartman <edrums@aol.com>

To: edhartmanmusic <edhartmanmusic@gmail.com>

Subject: Adventures in Music Licensing, February 2015

Date: Thu, Feb 19, 2015 10:51 am



Ed Hartman's
**Adventures in
Music Licensing
February 2015
Vol. 3, No. 2**

Please forward the newsletter on to anyone you know with original music! - Thanks

*** Happy Lunar New Year (Year of the Goat!)** Good luck to anyone East of the Rockies! 50s in Seattle.

*** Note: I've take out the hyperlinks from the newsletter (you can copy and paste the link).** There have been some issues with Constant Contact. Sorry about the inconvenience.

*** For anyone who has taken my licensing class (many of you!) I would very much appreciate any testimonials you have about the class.** It really helps promote and keep the class going. Please email me (below)

*** Anyone interested in a Music Licensing Summit with a few guest speakers? Or I still may throw an informal networking event on.**

*** Please pass the word (I appreciate it very much): Next NSCC Music Licensing Class: WINTER: Sat, March 7, 2015, 9am to Noon, North Seattle College (AKA NSCC)
continuing.northseattle.edu/courses/make-money-licensing-your-music**

*** Individual Consultations** - I've had a number of composers come in for "One-on-

one" sessions. If you don't want to wait for a class, and want extremely focused information about licensing, pitching, copyright, BMI-ASCAP, track by track analysis (review for pitching), please email or call.

*** If you have any articles, links, ideas, etc. related to music licensing, please let me know!**

*** PLEASE come by and grab a TAXI packet** (my store The Drum Exchange (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).

Recent adventures in Licensing:

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

I am expecting a \$800 sync-fee, any minute from a placement in Nov 2014 through a music publisher in LA who calls me weekly. It was for a Canadian TV show, "Motive". The tune was "Drum Wars" (edhartmanmusic.com/percussion_drums_hand_drums/s/drum_wars). I originally wrote it for another pitch in 2013 (not sure, maybe TAXI?). The client emailed a video with drum music from a gymnastics floor exercise. I pitched about 5 percussion tracks. Hopefully, there will be some backend, too. Not bad for an existing track, paid all within a few months!

From the "Oh yeah, I forgot about that track" file: I should be getting a \$470 sync fee for "Brooklyn Nine-Nine" from last year. The payment from ABC to the library missed the summer payment to me, so it got pushed out to this month (bi-annual). That's about a year for an "up-front" payment! I found out about the placement through my BMI statement in the fall (It did an amazing \$182 for the first back end!!!). It was over a minute (very extended scene in a store, with my bossa nova playing. Note: I never really liked this piece! (edhartmanmusic.com/latin_world/s/bossa_de_casa))

All in all, this should help me rebuild my studio this spring!

Some other back-end notes:

HULU and NETFLIX are starting to show up on my BMI royalty statement. The \$ aren't much (under \$20), and may be a sign of things to come, as streaming gets more popular. 100K streams is not the same as regular license payments by the network and cable stations to the PROs. I have faith that BMI and ASCAP will continue to collect at least 1 billion each, per year, though. There is some chatter of BMI using Neilson ratings for local payments. That might mean lower payments. Who knows?

My Football Funk continues to pay via "The Blind Side" on ABC family. 6 performances = \$68, along with "Scooby Doo, the Mystery Begins It's on about once a month on Cartoon Network, at least. Even though they only used about 10 seconds, a pep band is playing on screen against my tune. That makes it a feature, and pays 5x more/play! KATCHING.

A great new age tune, "Rivertrance" (edhartmanmusic.com/new_age_ambient/s/rivertrance) continues to do well in Docs, and Science/Nature shows on TV. It was on a 2011 doc, "Cool-It" I am slightly embarrassed to say, it is an anti-global warming film..eek! I went to the premier. There were a few others in the audience. It wasn't a bad film, just bad science. It paid OK for upfront sync - I think \$1000. The good news is, it just paid \$31 for some backend on EPIX - whatever that is!

Music Licensing News/Questions from the audience:

Thanks for your January newsletter full of good advice as always! Since I see your albums on CD Baby, I have a question about the digital distribution options. They now

include Sound Exchange. That wasn't always the case and though I always choose the 3rd level of distribution (includes streaming for pay) I wonder, for those who already created an account and registered with Sound Exchange if that should be deselected. Does it just allow CD Baby to take another cut just to pass earnings along to you?

As far as CD Baby, I'm generally staying away from their CD licensing options, because they might interfere with libraries (especially with Youtube). As far as Youtube, I'm not an expert on it, and there is a LOT of chatter about it right now. There's some heavy stuff coming down with Youtube/Google, and forcing artists to sign some pretty exclusive terms. (pigeonsandplanes.com/2015/01/youtube-will-remove-any-artist-that-refuses-to-sign-licensing-agreement) It doesn't look good. My advise is to create your own videos, and look into other platforms (vimeo, etc.) I do receive some regular cash from Vimeo, via a music library.

My recommendation is be careful with Youtube. I do have Youtube revenue occasionally being collected via a library. There are a number of companies that will collect on your behalf. Beware!

For me, streaming revenue is a bust. The money is tiny - just my opinion. Regarding Sound Exchange, I would recommend joining it directly. It is my understanding that Sound Exchange collects performers (not writers) along with master owners royalties - no writers/composers. Early on, there was no actual registration of music, making it rather mysterious how they figured anything out. I remember seeing a royalty for another Ed Hartman (composer from the 40s!). Now, you can register you music via a Sound Exchange xls form that has album information, that includes IRSC, track number/title, artist info, etc. It seems they are focused on album releases. (BMI and ASCAP are about the composition, and publishing ownership, whether your music has been released or not, which is good, because a lot of music for TV, film and media, is not released at all, at least to the public directly.) This may bite Sound Exchange in the butt, because it might leave a lot of music off. Personally, I haven't seen much \$\$ from SE, because they only have a little of my music. I hope to register more, if I can figure out a way to register the non-released tunes as well. I will be following up on this. I know of others that get some good \$ from it.

Does it cost money to join a PRO: (Performance Rights Org)

Current ONE TIME joining fees for joining a PROs:

You can join as a writer, and/and possibly a publisher. I recommend joining as both. You may be leaving some money on the table from International royalties, if you don't. It's good business to have your own publishing, too.

ASCAP.com: ascap.com/join/ According to here, there is a \$50 fee for either writer or publisher.

BMI.com is free for the artist (pub and artist both go to artist = 200%), and \$150(sole prop-most of us)-250 (corp) for the publisher.

SEESAC: You have to be invited! Oh, so exclusive!

sesac.com/WritersPublishers/faq.aspx

What are the ups and downs of keeping your publishing with a library, when available?

With Audiosparx and other re-title libraries, many offer both deals. If they take publishing (non-exclusive - they collect the backend on the re-titled version), you should still register the original titles (NOT the retitles, though) because the titles might go in another library like musicssupervisor.com that allows you to keep your own publishing. Overseas royalties maybe small, and can take 2 years to show. Audiosparx, for instance, may not go after them, if they don't think the royalties are worth chasing. I will be keeping an eye on the audiosparx deals - US and overseas deals I had this fall. It will be interesting if I can make sure I get the US radio royalties for Coke Zero. (BMI has paperwork). The India gig will take longer. I have slowed down with audiosparx for new

tracks, also. There are a ton of other companies. Between custom requests from libraries, TAXI, etc., I am plenty busy.

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

If you have been to the TAXI rally look for group on FB. Many report forwards and placements there. Tons of great info, and quick feedback. It's a tight group, really meant for TAXI folks. The Taxi forums are free for anyone. Check them out!

forums.taxi.com

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

Email me: edrums@aol.com

The Tech Side

What kind of orchestral sample libraries do you recommend?

Plug-in libraries are amazing! I have an older version of East West. I am upgrading this year, so can finally upgrade my sample libraries, too! I really don't know what is tops or best for the money right now. Symphobia got a lot of press a few years back, and was recommended- but pricey. I hear good things about Vienna, LA Strings. I do use Synful, a unique library. It's different, and fills some holes. Free trial. I wouldn't rely on it, though. It was pretty inexpensive comparatively for me, but is now more.

synful.com/SynfulOrchestra.htm

My best trick is to use multiple sample libraries along with individual sampled sounds from the net (SF2 - soundfonts can be free!)

Maybe more important that the quality of the samples, is how the libraries are used in your DAW (Logic, Protools, etc.). There are new ways to do this. My guess is as samples get deeper (more res), there may be easier ways to access the sounds. The trick is expression. Synful above has run with the concept, but was a bit weak with the samples, in my opinion. It was developed by a musician (strings, I think). It uses a 1 second delay that adds all kinds of mysterious crazy stuff!

(edhartmanmusic.com/audio/ED_HARTMAN-Allemande_in_D.mp3As) Good for solo strings, or strings alone. You have to set a delay on other tracks to make it work, otherwise. I look into this I will put it on my newsletter. Remember, the library has to work with your current version computer and DAW! I picked up a EW Choral library, but it didn't work well with my aging DAW. I now have to upgrade my computer to upgrade my libraries. There are engines that run these things (included with the software). The DAW, the engine and the library all have to work together. It can be a lot to learn. I feel I've only tapped into 10% of my orchestral plugins. It's a job. Most important will be education (video tutorials!!) and possibly hiring someone to teach you how to get the most out of the library!

Late breaking news...Just got this from an email - looks cool! [Emotive Strings](#)

[sonuscore.com/sonuscore/index.php?](http://sonuscore.com/sonuscore/index.php?option=com_content&view=category&layout=blog&id=1&Itemid=2)

[option=com_content&view=category&layout=blog&id=1&Itemid=2](http://sonuscore.com/sonuscore/index.php?option=com_content&view=category&layout=blog&id=1&Itemid=2)

PS: I regularly download free sf2 soundfonts, occassionally pay for some. You get what you pay for, though. They can fill holes for the odd accordion, etc., especially with last minute requests!

OPPORTUNITIES: (Caveat Emptor!) - This can at least show you if your music is on track with the needs of the industry. Go to the links for complete listings. Listings can change daily.

taximusic.com

This gives you an idea of recent stuff. I've just put instrumentals here. Many more rock, indie, funk, etc. with vocals...Remember, if you do join TAXI tell them I sent you. It will be worth \$25 in pitches - Ed)

Emotional, string- edgy, contemporary Latin songs and/or instrumental tracks
Male and/or female new age artists
Orchestral instrumental cues

filmmusic.net/job_listing.php -

Score Composer needed for Horror shorts

musicpage.com (recent changes in how many opps you get/month)

Transitional Song Needed \$4K

musicxray.com -

Seeking music for CBS TV Broadcasts - 50 to 100 Songs Needed
Music and songs wanted for a NASCAR film with George Clooney
Linnette Harrigan Media seeking 1930s - 1940s Jazz/Big Band for TV drama

Hitlicense.com

Electronic, Ambient
Acoustic Instrumentals, Cinematic

Upcoming NW composer-licensing related events: (Please email your links!)

*** The Seattle Composers Alliance Presents The 2015 Spring Fling - The must go event of the year!**

Music, Silent Auction, great networking, and yours truly doing the Emcee work!
March 9, 2015, Royal Room (Columbia City, Seattle)

seattlecomposers.org

facebook.com/groups/seattlecomposers/

*** Seattle Film and Music Happy Hour**

5-7pm, Spitfire, Downtown Seattle

2015 Happy Hour Dates:

February 25 March 25 April 29 May 27 June 24 July 29 August 26 September 30 October 28

More info:

fmihappyhour.wordpress.com

*** Ed's Next Music Licensing Class: Sat, March 7, 2014 NSCC, 9m-12noon**

North Seattle College (formerly Community)

continuinged.northseattle.edu/courses/make-money-licensing-your-music

Registration will be open in the fall: \$49.00; Please forward this email and invite to any composers/songwriters you know!

Upcoming National events:

* **TAXI Convention: Nov, 2015 (free with membership)** Definitely worthwhile. I'll be there, teaching a mini version of my class! Let's have lunch!

taxi.com

* **NAMM** (Music Equipment Trade Show - 100K participants!) January, Anaheim, CA.

* **BMI Events:**

bmi.com/events/calendar

* **ASCAP Events:**

ascap.com/news-and-events/calendar.aspx

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

RESOURCE GUIDE:

This links have moved to my website:

edhartmanmusic.com/resources_for_composers

Links of the Month:

BMI strong arms small club. Club goes to WA State legislature...Battle ensues!

sequimgazette.com/news/292446501.html#

Mechanicals - When you want to put a cover-tune in your CD, and why you can't pitch someone else's tune for licensing:

harryfox.com/license_music/what_is_mechanical_license.html

NW Film Scoring Institute:

seattlefilmstitute.com/graduate/mm/master-music-film-composition-pacific-northwest-film-scoring-program

This guy does a lot of free videos:

silverscreenmusician.com/v2/ - great FREE pdf of music licensing companies at the end of this video!!

Fett - The Mix Doctor! - saw him at the TAXI Rally. I have his book, too!

MixingMastery.com

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

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

FB for the film industry: (Very cool network!)
stage32.com

Wondering about any of the terminology used in this newsletter:
licensequote.com/mlq/music_license_quote.html
ascap.com/licensing/termsdefined.aspx
musicbizacademy.com/articles/gman_money.htm

Ed Hartman Consultation

I am always available for one-on-one consultation.

One hour: \$60.00

Two hours: \$100.00

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.

Composer Joke/Quote of the Day:

~~~~~

*How do you fix a broken brass instrument?*

*With a Tuba Glue. Ouch!*

*How does a soprano sing a scale?*

*Do, Re, Mi, Me, Me, Me, Me, ME!*

*"I like your opera - I think I will set it to music"*

*Ludwig van Beethoven*

**Ed Hartman Contact Information:**

**Phone: (206) 634-1142**

**Email: [edrums@aol.com](mailto:edrums@aol.com)**

**Website:**  
**edhartmanmusic.com**

**Ed on IMDB:**

**[imdb.com/name/nm3047539/](http://imdb.com/name/nm3047539/)**

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

*All contents © 2015 Ed Hartman*

[Forward email](#)



This email was sent to [edhartmanmusic@gmail.com](mailto:edhartmanmusic@gmail.com) by [edrums@aol.com](mailto:edrums@aol.com) | [Update Profile/Email Address](#) | Rapid removal with [SafeUnsubscribe™](#) | [Privacy Policy](#).

The Drum Exchange | 4501 Interlake Ave. N., #7 | Seattle | WA | 98103