

Subj: **Adventures in Music Licensing, December 2014**
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From: edrums@aol.com
To: edrums@aol.com



Ed Hartman's
**Adventures in
Music Licensing
December 2014
Vol. 2, No. 12**

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

*** I hope everyone has a great holiday break!** Get out of your studios and have some fun...G Interstellar! Hans Zimmer channeling Philip Glass.

*** Another twelve newsletters, WOW! I hope they have been helpful.** I wonder if a blog is idea....?

*** Note: I've take out the hyperlinks from the newsletter (you can copy and paste the lin** 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 appre testimonials you have about the class.** It really helps promote and keep the class going. Ple to edrums@aol.com

*** Music Licensing Follow-up event coming...Still working on it.**

*** Next NSCC Music Licensing Class: WINTER: Sat, March 7, 2014** (Registration will be availk winter)
continuinged.northseattle.edu/courses/make-money-licensing-your-music

*** Individual Consultations** - I've had a number of composers come in for "One-on-one" session don't want to wait for a class, and want extremely focused information about licensing, pitching, c 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**. Wallingford - let's have lunch! I have them waiting for anyone who didn't get them. They have a TAXI will send you info, or you can go to taxi.com for info, too. If you do choose to join, tell them you, and it will be worth 5 free pitches (\$25) As I said at the class, you can check out TAXI for f can't pitch).

Recent adventures in Licensing:

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

Show me the money:

I have been working directly with a publisher in LA, who pitches to supervisors for TV and film. He is getting a ton of requests. I ha of them in play. Finally, one did come through...

My first placement with this connection, is a Canadian TV show, called Motive. It has some American stars, and looks like a CSI sty **ctv.ca/Motive.aspx**

Here's the temp (what the director wants): (Gymnastics track)

youtube.com/watch?v=Rt_LbcnfMcU - 12 sec in.

I pitched a bunch of my previously recorded world percussion drum tracks. This is the one they are using - *Drum Wars*:

edhartmanmusic.com/percussion_drums_hand_drums/s/drum_wars

Payoff: \$1000 Canadian All In - split between the publisher and myself. It amounts to about \$440/each. The process took a few we pitch to confirmation. The job should pay around the first of the year, hopefully. That's pretty fast for licensing!

Music Licensing News/Questions from the audience:

Should I have a publishing company?

OK, I'm finally going to answer this common question. **YES**. Yes, you should. You should start to l your business as a business. Why? First, because, this is YOUR business! It's not a charity, or a hc you started a store, or a plumbing business, you would have to spend some money, right? You've doubt, spent money on instruments, lessons, recording equipment, etc. It's investing, and it's ALL deductible (talk to a pro-musician to get a good accountant!) Your publishing and label are your b It can be a DBA, and part of your self-employment. (no need to incorporate).

1) You should get a business license for your record label/publisher (can be the same) from your (Seattle is around \$100/year), and State. That means you will pay retail sales taxes that you coll sales, and B&O taxes (Business/Occupation) other service revenue (lessons, royalties, gigs). It w or nothing until you collect enough. The state will need you to clear your trade name with other cc in the state. (Good idea to Google close names nationally/internationally). Pick a name that is gc variety of musical styles your can produce. It can be your name (Fred Smith Productions).

2) You should register as BOTH a writer (composer) and publisher (label) with BMI or ASCAP. You avoid it with BMI (all of your royalties will go to the writer side), but there are consequences. If y is played internationally, and you do NOT have publishing, it is possible to miss royalties that are the publishing side, only. If you eventually join a different international PRO, you will want the pu listed, too. It also makes it easier to direct license to clients. Over time, if you work with retitling your writers royalties will be a lot more, because you will be sharing your publishing with other co An interesting twist on this, is that when you initially register a track on BMI, a drop-down menu s other publishers. You have to be a bit careful, because if you don't pick your own publishing, you directing the royalties to someone else!!!

3) Finally, with libraries, they typically ask for your publishing information. If you don't have it, split publishing with you, it may be difficult to get the royalties. Whatever the reason, it is simply professional to have your own label and publishing. It is not difficult to create, and you will be mu

when BOTH your royalty checks come in!

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

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

Email me: edrums@aol.com

The Tech Side

I'm really getting into pushing sounds to the sides of the mix - to the point of remixing old tracks out the mix, amazingly well. As, I was recently told, "Hard left and right mixing has been around for years - It works!". Listen to almost anything popular in the last century! I think we have all been brainwashed into lush stereo mixing! Orchestral sounds are inevitably positioned within the orchestral mix. I recommend really moving things out of the center, unless they are vocals, drums or bass.

I do believe that most of us have some obsessive compulsive behaviors that make us overbalance soundwise. I do check my mixes on Sound Studio to see that the R & L waves are overall the same. Be careful to not confuse overall volume, with density of sound. Check the mix on good headphones, normalize to bring the overall volume up - It's easier to see balance. Finally check your mix, by a mono, and see if anything disappears (out of phase). Good luck!

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.

TAXI:

taximusic.com

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

Dark, mysterious TENSION-FILLED ORCHESTRAL INSTRUMENTALS
MELANCHOLY, PIANO-BASED ORCHESTRAL UNDERSCORE INSTRUMENTALS
BIG BAND REVIVAL SONGS

Film Music Network: **filmmusic.net/job_listing.php** -

MODERN HIPSTER TREND POP ROCK NEEDED FOR TV PLACEMENTS

INSTRUMENTAL MODERN RADIO POP NEEDED ASAP FOR TV

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

Looking for a Country Style Christmas Song

Musicxray: **musicxray.com** -

Seeking RnB Songs and Tracks for Brandy

Pop Instrumental Tracks Needed For New TV Show

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

* **Jan 2015 TBA, 5-7pm, Spitfire, Downtown Seattle. Seattle Film and Music Happy Hour** networking event)
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, 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:

Composers as Cats!
the-violin-diaries.tumblr.com/post/104269079536/composer-stereotypes-as-describe

LA Studio musicians resist overseas orchestral recording:
laane.org/keeping-the-score/

This is a recent film-score of mine - Trauma, from a 48-hr festival...I had NO footage to work with created a library of tracks, and gave to the director to edit.
https://www.youtube.com/watch?v=eymVOAthGvo&feature=youtu.be

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 the licensed music in the show, down to the episode, with links. Mostly pop music that has been used 2006)

tvshowmusic.com

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

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 music in, help figure out studio configurations (although I am not a heavy tech person. I can record people, though), and give you general career advice. If you are interested, please call or email.

Composer Joke/Quote of the Day:

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*"There's nothing remarkable about it. All one has to do is hit the right keys at the right time and the instrument plays itself."*

Bach

*"Simplicity is the final achievement. After one has played a vast quantity of notes and more notes: simplicity that emerges as the crowning reward of art."*

Chopin

*"I don't know what it is about the French language, it seems to be scared of coming out of the mouth and comes out the nose instead."*

PDQ Bach

**Ed Hartman Contact Information:**

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

**Email: edrums@aol.com**

**Website:  
edhartmanmusic.com**

**Ed on IMDB:  
imdb.com/name/nm3047539/**

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

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