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Subject: Adventures in Music Licensing, June 2015
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Ed Hartman's
**Adventures in
 Music Licensing
 June 2015
 Vol. 3, No. 6**

Please forward to anyone interested in Music licensing (thanks!)

- * **Happy Summer Solstice! Longest days of the year (16+ hours in the Pacific NW!)**
 - * **Thanks to anyone who sent me tracks, recently. I am reviewing and pitching tracks. If you have any music you would like me to check out, please email mp3 files. Right now, I am only listening to vocal tracks. (see below)**
 - * **Seattle Composer Alliance event coming up. (see below).**
 - * **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 (*see below*)
 - * **Next NSC Music Licensing Class: FALL: Sat, Oct 24, 2015, 9am to Noon, North Seattle College (AKA NSCC) continuing.northseattle.edu/courses/make-money-licensing-your-music**
 - * **Cornish summer program, July 29, 2015, 6-9PM** for anyone over 15, college and adults!
cornish.edu/summer/courses/music_licensing_101
 - * **I am interested in teaching my licensing class at colleges and music schools around the US.** If you have any contacts, please let me know. I think music school students desperately need music business information to be successful.
 - * **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.
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- * **If you have any articles, links, ideas, etc. related to music licensing, please let me know!**
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- * **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

Minutes ago I just sent off a tune to a library looking for a piece about "Being the Best" I did a theme pitch for "Naked and

minutes ago, I just sent out a tune to a library looking for a piece about "Being the Best" (and a theme piece for "Be the Best" last year, ironically call "Be the Best" (it originally went to libraries, publishers, and TAXI, but it didn't make the show. Later I found out, they never did add a theme). Maybe this will work for something else!

I got an email from a publisher looking for a "Rocky" theme. I did have a couple of brass/percussion tunes on file. The pub wanted an exclusive, but the tunes were already in other libraries. The pub said they would take it as non-exclusive. Hope to hear if there was any success...

Tales from the Tech Side:

I am submitting your vocal tunes to my contact in LA. So far, some of them are not bad. There are occasional issues with pitch, mix (vocals too far back), overall mix, etc. It has been a great learning experience to be on the other side of the submissions. I think I am going to learn a great deal about how clients listen to music!

Currently, I'm rebuilding my computer set up. Logic stopped working on my 2006 G5! I just got a MacPro (wastebasket). I have a doc coming up, so I gotta move on this. Wish me luck!!

I received this from a recent TAXI forward:

Ahhhh, some real live instruments. Thank you, Ed. So tired of listening to cues that are entirely MIDI. You know how to make it all sound good, don't ya? This is a really nice cue and I feel pretty good about adding it to the client's playlist.

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

Just wanted you to know that the very first piece I submitted to Taxi (source or underscore music for film) was sent to the music supervisor today! Yay! This might work after all. Even if its not used this time, perhaps they'll have my name and contact info for future use. And, the screener wrote "nice job" on my receipt too. Thanks, maybe I should have done this earlier!
Michael

Glad to hear you are having success! It can be awhile for a TAXI forward to get to the client, and then you have to be chosen by the client, too. The odds are against you. With libraries, they will usually take you in. The piece you are submitting may just be a ticket into the library, even if the tune doesn't work for a specific need. Good luck, in any event!

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

Music Licensing News/Questions from the audience:

What about Hitlicense.com? Yes it's free for a first submission, but going over the FAQ it's not transparent about costs for future submissions or any indication of the price range that a license costs! Can you add some clarity to this before I jump on board?

Hitlicense seems to be a good platform for pitching. I discovered it via a Taxi FB group. A number of TAXI members have gotten good results. There is no membership. The pitches are \$5/each, and you can save a bit, by buying ahead. The pitches have sample songs (youtube embedded) to compare your music, or create something to. There is a status report of when your songs are listened to by HL (HL previews the songs. What HL is listening for - quality, etc., is unknown). There are "Shortlisted songs", like a TAXI forward, where they are considering the songs. I have had one shortlisted song (waiting on the result), and pitched a number of songs. I do recommend that you add a comment to your uploaded song (easy to do) that has a link to your website, in case there is future interest from a client. You can make a case that TAXI reviews songs, and then forwards the ones that are OK. TAXI hires pros from the industry. HL does not give information about their reviewers, or give you a review. This does justify the TAXI membership, if you think about it.

The pitches are generally from \$500-\$5000, and that is not a split - all yours - pretty direct to a music supervisor, or ad agency. Hitlicense interacts with the client, sets up the contract, and pays you (paypal) for the gig (different that TAXI and others). That does mean you will likely not get to connect with the client. Hitlicense, in effect is acting as a library. It's money in the bank, but not necessarily a long term connection. Of course, back-end royalties, credits, and potential secondary uses of the music could add to your bounty.

the music could add to your bounty.

Overall, it's a pretty low risk to try it right now. I would be careful, and only pitch music that is relatively close to the samples in style, instrumentation, genre, etc. The piece that was shortlisted for me, was extremely close to the sample. A cool thing about Hitlicense, is that you can hear what the other shortlisted and picked songs sound like, and see how close you were. The educational benefit may be worth it. There is a trend for more commercial advertisement pitches (many of them), and you can get a sense of what is in demand right now.

Back in April I connected with a small licensing company out of Nashville. Got my music listened to and was sent a contract. Read through it, saw all the addresses referencing a NYC agency, not Nashville but along with that there was a line item for a \$250 annual admin fee to be paid by the artist and a limit of 10 songs to be held by the library and then the 60/40 split and some further odd things. So anyway I filled out the contract and crossed out the line item of \$250, initialed it and sent it back. Heard today that wasn't gonna fly ;-) What do you think?

Definitely not a good company to work with. The only way I would pay a company, is if they are a "song-plugger" - an agent for me, not a library. They would find a client, but I would contract. Even then, it's very dicey. A library, especially that takes any back-end publishing, should never charge a fee. There have been some isolated libraries that will charge a few bucks to screen the first song, and I may pay that, if there is another good reason to work with them, but in general, you should never have to pay a library for their services. The money should come to you. I would love to know the name of this company. Personally, I wouldn't recommend signing any documents that you aren't comfortable with. I would talk to them, on the phone, to get specifics first.

Are libraries a good thing? Why not go to music supervisors directly?

A great music composer compared libraries with going to the grocery, rather than a farmer. That's an interesting comparison. I also run a brick and mortar music store. With online, the battle for brick and mortar is fierce. I hope music stores are not seen as middle-men. In the end, a music store stocks instruments, and gives the customers great information, physical touch of instruments, education, community, etc. A good library can do the same. Libraries are mostly virtual, so I don't know what the future will hold for them. The good ones will survive, because they will have the "stock" of music, and have searchable databases. They will also work hard to find the best fit for the client. It's all about personal contacts. Good libraries meet with supers, etc. I get more and more custom requests from libraries (personal relationships!), sometimes before the request hits

Taxi and others. It's a great opportunity. I certainly don't mind paying another company that does the work. I have had supers get music from me directly, but it is rare.

Personally, I am looking into creating a direct approach for myself and potential others. I have been at the licensing game for over 15 years, so it might be appropriate to look into it. It would be a major shift for me. In the end, I have to judge how much business I want to add to my life, rather than music composition. I do a lot of business, as it is, so something else might need to make room. I will keep you abreast of how this battle turns out!

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)

INSTRUMENTAL SOUNDSCAPE CUES

ELECTRO-BASED INDIE ROCK INSTRUMENTALS

old Demos or Master Recordings

DREAMY ACOUSTIC-BASED INDIE SINGER/SONGWRITER SONGS

Playstation Vidzone are looking for music videos - ALL Genres Considered!

Pop/Rock Instrumentals for TV ad - \$5000 payout for final selection

Seeking Killer Slow Jam For Dance Scene In A Thriller Film

filmmusic.net/job_listing.php -

MUSIC LIBRARY SEEKS ORCHESTRAL MUSIC FOR PLACEMENT

POP MUSIC & EDM NEEDED IMMEDIATELY FOR PLACEMENT

SOUTH AMERICAN MUSIC NEEDED ASAP FOR PLACEMENT

musicpage.com (not a lot of licensing opps these days.)
 Basement Licensing Now Accepting Submissions for Publishing

musicxray.com -
 Seeking Music For NFL Programming

Hitlicense.com
 Ad Agency is looking for Piano Instrumentals
 Producer is looking for a variety of Cinematic Sci-fi tracks for upcoming TV placements.
 Producer needs serene, ambient tracks for an upcoming TV placement

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

*** Seattle Film and Music Happy Hour**

5-7pm, Spitfire, Downtown Seattle
 2015 Happy Hour Dates:
 June 24
 July 29
 August 26

September 30

October 28

More info:

fmihappyhour.wordpress.com

*** Ed's Next Music Licensing Classes:**

***Cornish summer program, July 29, 2015** and beyond for age 15 + up, college and adults!
cornish.edu/summer/courses/music_licensing_101

*** Ongoing classes at NSC: Sat, June October 24, 2014 NSCC, 9m-12noon**

North Seattle College (formerly Community) Open to anyone (you do not need to be a student)

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

Registration is open now - \$49.00; Please forward this email and invite to any composers/songwriters you know!

Upcoming National events:

*** TAXI Convention: Nov 6-9, 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:

Licensing class: (buyer beware)

180daymusiclicensingchallenge.com/uploads/3/0/7/9/30797695/multiple_revenue_streams_for_musicians.pdf

Success with royalties:

npr.org/sections/therecord/2015/05/11/404485444/tiny-music-royalties-add-up-unexpectedly

Learn about compression:

recordingbootcamp.com/2015/03/compression-before-or-after-eq/

Hip-Hop in 30 seconds:

worldstarhiphop.com/videos/video.php?v=wshheKvKH6Q3Hjf8JVE9

Music Licensing Podcast: Aaron Davidson

itunes.apple.com/vc/podcast/music-money-and-life/id637851748

The greatest licensing story of the all:

www.synthtopia.com/content/2015/05/28/the-mike-oldfield-story

Lousy royalty deals:

musiclibraryreport.com/blog/composers-beware-of-hgtv-the-cooking-channel-food-network-diy-travel-channel-any-scripps-networks-shows/

Commercial Jingle Counterpoint:

youtube.com/watch?v=ENX0totqysA#t=36

Right from the TAXI convention:

taxi.com/transmitter/1504/understanding-and-profiting-from-the-music-library-business.html

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 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:

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I'm not interested in having an orchestra sound like itself. I want it to sound like the composer.  
*Leonard Bernstein*

Remember always that the composer's pen is still mightier than the bow of the violinist; in you lie all the possibilities of the creation of beauty.  
*John Philip Sousa*

At the same time, one of the things I noticed was that the moment there was any kind of audio attached to virtual reality, it really improved the experience, even though the audio didn't feel like a sound engineer or composer had been anywhere near it.  
*Thomas Dolby*

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**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!**

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