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Subject: Adventures in Music Licensing, May 2015

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Ed Hartman's
**Adventures in
Music Licensing
May 2015
Vol. 3, No. 5**

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

*** Summer's on the way! I hope everyone is getting out of their studios a bit...**

*** 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)**

*** Seattle Composer Alliance event coming up. (see below).**

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*** Next NSC Music Licensing Class: WINTER: Sat, June 6, 2015, 9am to Noon, North Seattle College (AKA NSCC)
continuing.northseattle.edu/courses/make-money-licensing-your-music**

***Cornish summer program, July, 2015 for kids, 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.

*** 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

Hey, I got a "shortlisted song" via hitlicense.com!

(edhartmanmusic.com/keyboards_piano_organ_harp/s/prelude_to_a_dream_piano_cello - the sample track was Bach Cello Suite #1. Mine has a Bach Prelude feel, with cello)

I've been pitching steadily with hitlicense since Dec 1, 2014 - This is a relatively new site. There is no membership, the clients listen directly to the tracks, and you get updated information about when music was listened too, and what the status is for the pitch. A shortlist is when the client likes your music, although they haven't decided if yours is an exact fit, yet. There are still be a few other tracks to compete with.

Go ahead, get a drink, relax...

I got a request from a library to do some short intros for TV. It was over a weekend, and I did get the tracks submitted within hours. They requested re-titles for the tracks. In this case, I originally sent the newly made tracks with my original title*. Usually, re-titles are added later, after they accept the track. This library submitted to the client with the original names, and then they requested a re-title. Because they had already pitched the original name, they wanted me to use the re-title. Of course, I had managed to already register the original titles with BMI. Anyway, I'm now waiting for BMI to change the newly registered titles to the re-titles, so the library can use my original titles! Yikes. Can't anything be simple? If you can follow the above story, go get a cookie! Lesson for the day - before you register with your PRO, make sure the library has a name they are going to pitch with.

*Re-title libraries rename tracks, so they can get the backend publishing, and still be non-exclusive. That allows the track to be in multiple libraries. You still get the writers backend, but the publishing goes to different libraries that re-title the same track. Libraries may rename tracks themselves, but they sometime request you to, so they don't inadvertently retitle the same name as another library. This is a another reason to organize your tracks into a database with re-titles, if you have them. At the very least, when renaming, check your personal PRO (BMI/ASCAP) repertoire list and make sure the name you are creating is not already taken by another library. Whew!

Tales from the Tech Side:

Can you give any insight on the skill set(s) or proficiencies needed on DAW in order to be a Music Supervisor? (Thanks Michael)

I've never been a music supervisor. There was a "How to become a music supervisor" event about it in LA, recently. A sup mostly finds and listens to tracks to place in a project. I don't they need DAW prod skills, necessarily, unless they are also working as a music editor. Then they might use stems (individual tracks in a DAW, but again that's more an editor's job. Most sups seem to be music junkies. Some sups maybe composers themselves, of course, in which case they do have tech skills. Supervisors are administrative, and need to know about clearances, rights, publishing, sync and master agreements, etc. I recommend focusing on those skills.

What is a Music Supervisor?

guildofmusicsupervisors.com/role/

"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

Music Licensing News/Questions from the audience:

I received this rather vague email from a potential client:

Hello, I was wondering what the license for your music is?

Here's my response...(this might help you, when a client asks you how much a piece is to license.)

Thanks for your interest. Licensing music can vary in cost, depending on a number of factors. If you are interested in licensing my music for a project please let me know:

- * What it is for (Film, TV, Web, Commercial, etc.):
- * How long you need music for:
- * What specific piece (or type of music you are interested in):
- * Is it for broadcast (TV, Radio, Podcast, Web)?
- * If it is for a film, what is the budget?
- * Any other information about the project:
- * Your company name, address, and contact information:

I will be happy to quote you a price based on the above information.

You can get this kind of information from a music library. Go to a libraries page, and act like a filmmaker. Some sights are completely online (audiosparx.com), so you can get to a page that shows different fees for different types of usages (film, TV, non-broadcast, web, commercials, games, etc.)

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)

Hip-hop instrumentals

Playful pizzicato-driven instrumental cues

Traditional and contemporary Reggae & Caribbean instrumentals

Original TV commercial style instrumentals

Acoustic-guitar based new age instrumentalists

Contemporary, Latin pop songs

Contemporary French pop songs

filmmusic.net/job_listing.php -

Contemporary Italian music tracks needed asap for TV series

Contemporary music needed asap for Bollywood feature film

Music needed immediately for indie suspense/thriller feature film

Epic trailer music needed immediately for placement

Dramatic score needed immediately for a short film

Suspenseful, Dramatic and Action Cues

musicpage.com (not a lot of licensing opps these days.)

Basement Licensing Now Accepting Submissions for Publishing

musicxray.com -

Seeking Music for Major League Baseball (MLB) on TBS

Seeking Music for Video Game App with mainstream promotion via Microsoft

Music and songs wanted for a NASCAR film with George Clooney

Upbeat Pop songs for TV ad

Cable Television Show seeking songs & instrumentals - \$2k-\$5k all-in for the spots

Hitlicense.com

Music Supervisor needs piano instrumentals for an upcoming film placement. Music should be simple, beautiful and capture the feeling of getting away or enjoying a moment of escape.

Ad Agency needs a bright Acoustic tracks for a Home and Garden Center

Ad Agency needs warm, sentimental Classical or Acoustic tracks for the promotion of an insurance company.

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:

May 27

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, 2015** and beyond for kids, college and adults!
cornish.edu/summer/courses/music_licensing_101

*** Ongoing classes at NSC: Sat, June 6, 2014 NSCC, 9m-12noon**

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

continuing.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, 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:

How many hands do you have?

britishpathe.com/video/norman-henderson/query/composers

From the filmmakers point of view:

indiewire.com/article/a-filmmakers-guide-to-music-licensing-20150508

All about Publishing:

**bmi.com/faq/category/publishing
bmi.com/news/entry/how_to_start_your_own_music_publishing_company
entertainerlaw.com/pdf/setup.pdf**

The \$99 orchestra!

99-orchestra.myshopify.com/

I think this is what I've been looking for!

kickstarter.com/projects/artiphon/introducing-the-artiphon-instrument-1

Inside Abbey Road Studios!

insideabbeyroad.withgoogle.com/en/welcome

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 sit down to the piano regularly at nine-o'clock in the morning and Mesdames les Muses have learned to be on time for that rendezvous.

*Pyotr Tchaikovsky, quoted in Schafer, British Composers in Interview (1963)*

There is one god -- Bach -- and Mendelssohn is his prophet.

*Hector Berlioz, quoted in J H Elliot, Berlioz (1967)*

The immortal god of harmony.

*Ludwig van Beethoven, 1801*

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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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