



Ed Hartman's
**Adventures in
 Music Licensing**
September 2015
Vol. 3, No. 9

Here's an update on activities/projects related to music licensing:

* Seattle has had over 50 days above 80 degrees - double the normal. It's been an outstanding summer, although the fires and smoke have been bad. We were going to go to the Oregon Coast a few weeks ago, but the remnants of a typhoon hit, and we rescheduled a trip to LA! We left with our power out (including the fridge!), and would up in beautiful LA in the 80s. Besides walking Hollywood Blvd, eating Santa Fe salads, we went to Malibu and Santa Monica. We may be in a quick scene being filmed for a pilot at Venice Beach. We did visit some music stores, and I met with Michael Laskow, the head of TAXI. We talked for over an hour about all things music licensing! It was very informative, and I hope that some interesting business might come out of it. Michael is very personable, and will bend over backwards to help anyone.

* If you are thinking of joining TAXI, I always recommend doing it before the annual TAXI Road Rally (Los Angeles, Nov 5-8, 2015). I have heard the discounted rooms at the hotel are filling up, so I wouldn't wait too long. I feel the convention is worth the membership, itself (especially considering you get 2 tickets for FREE!) It's at a hotel right at LAX, so there is no transportation cost in the city. TAXI gets a good rate at the hotel. You can stay within a few blocks, but the action is at the hotel, especially at the bar, at night. The Rally is a tremendous event dedicated to licensing. You membership enables you to attend panels, workshops (I will be teaching my licensing class, like last year), meet 2,000 songwriters and composers, music supervisors, music libraries, record company execs, etc. There will be lots of door prizes, deals on gear, one-on-one mentor sessions, meet and greet luncheon, etc. If you are attending the TAXI Road Rally, please let me know. I'd love to have a beer, lunch or dinner with you. Hope to see some of you there! For more info, come by a grab a TAXI packet, at my store/studio, The Drum Exchange in Wallingford - call or email, and I will give you a tour of my

studio. The packets contain a lot of information about TAXI. **If you do choose to join TAXI, tell them I sent you, and it will be worth 5 free pitches (\$25 savings).** As I said at the class, you can check out TAXI for free (you can't pitch).

info:

taxi.com

taxitruth.blogspot.com/2014/11/the-road-rally-explained-part-1.html

Hope to see you there!

* For anyone who has taken my licensing class, I would very much appreciate any testimonials you have about the class. This feedback helps with promoting future classes. Please email me (see below).

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

Recent adventures in licensing:

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

Monitor Your Tracks: vol. 2

I uploaded tracks (up to 50 are free) to tunesat.com recently. They fingerprint the tracks and monitor them on TV. You can use this information to compare to BMI/ASCAP and make sure you are getting all of your royalties. It did pick up some brand new placements of mine on Ovation Network. I don't know who placed it, but it will be very interesting to see if royalties are applied correctly. BMI checks come in Sept!

Scoring:

I did finish a short paid doc score that will be at Local Sightings (film fest in Seattle). I did license the score, rather than sell the rights. This is a great way to keep the price down a bit to the filmmaker, while giving the composer more options. See you there!

A Rich Mann - 15 min A sailor and photographer, Richard Mann tells the stories of his past and his personal philosophy on life.

Info: **localsightings.nwfilmforum.org/?page_id=1793**

We're looking for dept...

Regarding Ghost Hunting Show from last month, other TAXI members reported getting placements without any sync paperwork (a no-no). I did talk with TAXI about this. They had concerns, and had discussed it with the client. There's no resolution, but for a back-end deal, it's probably no issue. It is a risk for the client, because they could get sued without the writers permission on paper. As I suspected, the person with the production company was an audio editor, and the production company is small and independent. They simply don't want to bother with paperwork.

I did create a number of tracks for a LA contact right before I went to California. I'm waiting for any results. I created some short 30-45 sec. tracks for a Mid-East advertising client. I sent multiple versions of each (different instrumentation) These were all done over two days.

Morning Waltz (piano):

edhartmanmusic.com/keyboards_piano_organ_harp/s/morning_waltz

Morning Waltz (Marimba and Vibes):

edhartmanmusic.com/mallet_percussion_vibes_and_marimba/s/morning_waltz_mallets

Pomp and Circumstance (PD for band and drum corps perc):

edhartmanmusic.com/orchestral/s/pomp_and_circumstance_marching_band

Awakenings (piano, guitar, flute, strings):

edhartmanmusic.com/piano_led_strings/s/awakenings

Tales from the Tech Side:

EW Orchestra has been very fun to work with. It has way too many articulations, but has been easy to use, in general. I have not had a lot of fun with Kontakt (Cinesamples). The orchestra does not stay loaded, and it has been hit or miss. Logic did automatically add Alchemy with tons of cool sounds to the program. I am impressed with Logic X, in general. In spite of my inadequacy as an engineer, I have been able to make it work!

I am proud of these tracks done with my new system:

Orchestral build:

edhartmanmusic.com/orchestral/s/in_the_hall_of_the_gods

Orchestral Hybrid:

edhartmanmusic.com/electronica_indie/s/mind_flight

I've been hardwiring my computers to modems lately. This makes uploads and downloads faster, without dropouts, and generally more efficient. You may need some adaptors (ethernet to thunderbolt or usb). Ethernet cable is pretty inexpensive, but the adaptors can cost \$30. I do recommend getting high speed Ethernet (CAT 6). It is generally the same price, as it is replacing CAT 5. 50 ft is \$30 if you shop around. My Mac Pro has two Ethernet ports. I would be careful with internet via Ethernet, if you are using the other Ethernet port for connection to an interface, though. I may run into that later, if I connect you Yamaha 01V96 again. I have heard there can be conflicts.

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

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

Email me: edrums@aol.com

Music Licensing News/Questions from Readers:

Who sets ASCAP/BMI for live performances?

Bob

Bob:

Good to hear from you! I'm sorry to say most of my music is for media. Very occasionally, humans perform it. I would contact BMI or ASCAP directly. I will say that once you alert a PRO that your music is being performed live in a concert hall or club, that venue may be on the line to pay performance fees for everything going on there. That can be good and bad. Some small coffee houses have closed over very zealous PRO agents that force potentially unreasonable fees. For orchestras that perform professionally, and take admission, composers may charge upfront fees in addition. Commissions could be included here.

Where I would be careful, would be small community or semi-pro groups. If a small orchestra is forced to pay extra fees to one or both PROs, that orch may elect not to perform new music at all. I have no stats on this, but I have had experience with the live music side of PROs. They can be very pushy. Anyway, contact the PRO generally, with a what if scenario. I am very much interested in what the answers are. I'm sure the PRO answer will be persuasive. Just keep in mind, the money has to come from somewhere. Clubs pay a big annual fee that covers their entertainment. I would guess other venues do to. Your fee would likely come from that piece of the pie. Like TV and film, it is probably determined by length, size of venue, admission, etc. Call up some symphonies and see if they have any info. My guess is smaller ones don't. Church music is a huge business. My guess is large Churches have some PRO relationship. Publishers may be involved too. Check out orch score rentals and options to perform. Arrangers may be involved too.

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.

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

Original Instrumental cues (all genres) for TAXI compilation
Solo piano Instrumental cues
Hybrid Trailer Orchestral
Chillwave Instrumentals - think theme from Portlandia!

musicpage.com - *almost died! The got renewed interest to keep it going, though.*

Global Music Licensing Company Currently Accepting Great New Tracks
Music Publishing Seeking Talented New Artists and Bands

filmmusic.net/job_listing.php

Upbeat Instrumental Music Needed Asap For Corporate Video
Instrumental Music Needed For Corporate Video Presentation
Music Needed Immediately For Comedy Feature Film
Rock Song W/ Vocals Needed Asap For Feature Film

musicxray.com

Country Songs Needed for Film/TV Licensing
Seeking Latin Style Music
Upbeat AC & Pop Instrumentals For Internet Ad Campaign - \$3,000 Non-Exclusive License

Hitlicense.com

Cinematic, Acoustic Instrumentals
Cinematic Horror
Ambient - Nostalgic

Upcoming NW composer-licensing related events:*** Seattle Film and Music Happy Hour**

5-7pm, Spitfire, Downtown Seattle

2015 Happy Hour Dates:

September 30

October 28

More info: fmihappyhour.wordpress.com

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

Royalty info:

musicbiz.org/wp-content/uploads/2013/10/MusicRoyalties_MusicBiz_FINAL.jpg?2b0eef

Composer Websites:

filmandgamecomposers.com/guides/how-to-build-a-composer-website/

Music Supervisor info:

music supervisors guide.com/blog/music-supervisor-alicen-schneider/?utm_source=cultivation-alicen&utm_medium=email&utm_content=alicen-schneider&utm_campaign=cultivation-emails

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: \$70.00

Two hours: \$120.00

Group: contact for price

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:

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A movie director hired a well known composer to write the score for his new family film. After seeing the film the composer decided that a really different instrumentation would best fit the mood of the film. So he decided to use the woodwind sections from three of the best jazz bands and the high string sections of three of the world's best symphony orchestras for his composition. A short while after the soundtrack had been added to the film, the composer received a really angry message from the movie director. It seems that the film rating board had given his family film an "R" rating for too much sax and violins.  
*groan...*

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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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