



Ed Hartman's
**Adventures in
Music Licensing**
December 2015
Vol. 3, No. 12

And now, the news...

(Cue news

theme:) edhartmanmusic.com/filmtv_theme_novelty_reality/s/network_news_theme

* **Happy Holidays, and Happy almost New Year...I'm looking forward to 2016!**

* **Lots of pitching going on.** Lots of opportunities. The holidays always mean extra potential licensing work, especially if you have holiday tracks! If you don't, make some while you are in the mood. You won't want to do Silent Night in July!

* **The Pine Nut Debacle.** For our viewers just tuning in...

Last month, our hero, Ed, was going to present at the TAXI convention, but was stopped in his tracks at Sea-Tac airport (sweating, paramedics called). He had come down with a small case of SALMONELLA from Italian Pines Nuts that were consumed a few days earlier! His wife and himself have fully recovered, and are now in settlement talks with the distributor of said nuts, World Variety Produce. (Kroger (QFC) kicked it to WVP, WVP kicked it to the insurance company, and the insurance co, kicked it to some mafia guy in Italy that makes said nuts!) Our hero quickly saw the "blame the next guy up" pattern developing, and immediately threatened legal action and intense media fallout. As of this writing, the company has decided to make a quick settlement with our hero. Soon, The Pine Nut Incident will disappear into the archives of yet another Adventure in Music Licensing! (For more information, you are welcome to buy me a beer.)

* **Music Licensing Shindig! - Follow-up...**

Once again, thanks to everyone who came to the Music Licensing event last month, at the Seattle Creative Arts Center, in Ballard! Thanks to SCAC, and Seattle Composers Alliance. Special mention to Dean Krippaehne for a great presentation about making tracks for licensing, and being on the panel. Also thanks to , Seth Littlefield, Ken Morrison, and Travis Geer (Audiosocket Music Library) for participating on the panel Q & A. Of course, my trusty sidekick, Kelly Loch (Sound design specialist!), was there helping with audio and video tech, and Doug Zangar helped out with some much needed cables and funny banter!

I hope this will inspire our composing and songwriting community to create a larger full-scale event in the coming year. I envision a day-long event with 100s of attendees, that has multiple workshops and panels on writing, arranging, tech, pitching, business, legal, etc.

Representatives from the licensing industry (music supervisors, music libraries, lawyers,

pitching companies, etc.) would be invited. Please let me know if you are interested in helping out.

*** I just did another interview for a local podcast.** Should be available online within the month!

* 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

*** The Pine Nut Debacle.** *For our viewers just tuning in...*

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*** On the licensing front, Audiosparx Music Library** sent me a notice that my 2006 Star Wars sound-alike (edhartmanmusic.com/orchestral/s/to_the_stars) is being used by a Mexican Animation studio, apparently hired by Lego for an upcoming Star Wars tie-in! I will put a link, if and when I can. It looks like a web promotion (no TV), but could be cool for the reel. The total license was \$134 (\$58 to me)
Also, **Triple Scoop Library** hit me with another monthly check (\$63). They pay regularly for commercial videos (photographers, etc.)

*** For all of the fans following the News Theme in India:**

(edhartmanmusic.com/filmtv_theme_novelty_reality/s/network_news_theme). This older track (done on keyboards, Tacam digital 8 track) was placed with HMTV (CNN style station in India) from Audiosparx in the summer of 2014. The upfront was not big, but OK. The theme was to be used every 30 min. as a network identifier (I watched it, and it was used regularly), there was potential for decent royalties. (Note: I retained my publishing for this track, which means I get to chase the royalties). I calculated that over a year, based on current royalty fees in India, there was a possibility of \$5000 in back-end. (If this were CNN in the US, the royalties would be massive). I had contacted IPRS in 2014 (India's PRO version of BMI) with no success, but also contacted the international division of BMI. BMI said they would follow-up, although it could take years. This week, I got back in touch with BMI. BMI said that IPRS lost their license to collect and distribute royalties in India. I asked about previous royalties that might have been collected. BMI said that they couldn't help. So that's it. I guess all the composers & songwriters in India are now officially screwed. Sorry folks. You win a few...

(PS: At least I'm making money with the Pine Nuts!)

Tales from the Tech Side:

*** What is the best type of file to pitch with?**

Mp3s are standard, because they are smaller files than wav or aif. They are compressed, so the sound quality is not as good. Higher res mp3s are better, so use the highest quality res mp3 you can:

Low to hi: 128, 160, 192, 320 (you can use Itunes to do this, and other conversion programs)

192 is a good compromise, because it is good enough to hear the track, but not take too much space to send (as an attachment) or be too big on client servers. Clients will eventually want full res files for actual licensing. Pitch companies like Film Music Net and TAXI tell you what they want, although sometimes you can get away with higher res tracks. Personally, I always offer full res (wav or aif), in addition to mp3s when contacting clients, directly, so they have the option. Full res can be too large for email, so you might need to use wetransfer.com, dropbox.com, or box.com. Ask the client! They might even want a CD!

128 is the lowest mp3 I will send out. It's OK, but can have some issues with some frequencies in the track, like cymbals. Always audition your track before sending. Also, it is a good idea to code your track with your name, and name of the song. (EH-songname-128.mp3). Libraries are asking for that more often. There are programs to add text to multiple tracks

(Namechanger) That can really help the client organize your tracks, especially when you get them a lot of tracks. With multiple tracks, put them in folders and send them, if possible.

Metadata can be added (**Metadatics**, or **Itunes**)

Always mix your tracks first at full res. Use the highest sample rate. I am starting to mix 48K aif masters from Logic - best for video. 44.1 was the standard rate for CDs, if you remember them. That sample rate was set when CDs were invented. The length of a CD was set to allow for Beethoven's Ninth Symphony to fit on one CD. No kidding. You can mix 96K or higher when mixing. You can always lower the res (96 to 48, 48 to 44.1, or any wav or aif to mp3. You should NEVER upsample (mp3 to wav or aif, or 44.1 to 48). It looks and smells like a full res, but it ain't!

"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:

Do you have a work for hire agreement?

Caleb

Yes, below is a blank form. This agreement is for hiring a musician for a track (for pay - give them some amount of cash - \$50 or more for their time), and keeping the writers credit to yourself. If you do not have them sign this, they could ask for a writers credit and really screw up licensing for the track. This is also good practice to show your expenses (IRS). Anyone who makes more than \$600/year should get a 1099 IRS form. (You report their income to the IRS).

TALENT AGREEMENT

I hereby acknowledge receipt of the sum of _____ Dollars (\$_____) as payment in full for all services rendered by "Performer" for (your company name) ("Producer") and for all rights in and to all work, and all results thereof, performed by Performer as a musician and/or singer for Producer in connection with the recordina(s) entitled:

*How can I figure out how much to charge a client? Recently an opportunity has come up for me to write some library music for a small educational video company (60 to 90 seconds)
Landon*

I've answered this one before, but here goes...

As far as figuring out how much to charge, I have a simple answer. Figure out what the client's budget is. This is how films determine music budgets (score and licensed tracks). Typically, music can be 1-10% of the budget. Pull as much information from the client as you can. If it is a small project, like a video, get info about how much the product sell for, and what other assets (video, mixing, sounddesign, etc.) are involved. Higher if you last name is Williams. I never give out a price until I have more info. This goes for playing a wedding. I booked bands for years, and used the same answer to the client, "What's your budget?". With that question, you can tell them, "Well, for that amount of money, you can afford this service from me." Give them a range, and that doesn't lock you in to anything. In other words, if they have a \$100 budget, I would come up with a simple piano score. For \$500, I will add strings. For \$1000, I will create a full virtual orchestra. For \$5000, I will add live players. For \$50,000 I will hire an entire orchestra, which is not that difficult, if you can write, arrange, and have a group in Europe do the parts via skype sessions!

Basically, I will first, answer the question of price with, "I have done scores for films anywhere from \$100-10,000.00 (insert your own range). That will generally flush out the price. The client will, inevitably tell you that they have \$100-500 per project for music. Remember, you can always create a "discount", especially for multiple projects. \$500 for one, and \$250 for three. That will get you more work, 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

ELECTRONIC ACTION CUES
INDUSTRIAL TENSION INSTRUMENTAL
PUBLIC DOMAIN HYMNS
TENSION HYBRID INSTRO CUES
TRADITIONAL Style ASIAN INSTRUMENTALS

filmmusic.net/job_listing.php

[MUSIC LIBRARY SEEKS NEW COMPOSERS IMMEDIATELY](#)
[MUSIC NEEDED IMMEDIATELY FOR CANADIAN TV SERIES](#)
[UPBEAT INSTRUMENTAL MUSIC NEEDED ASAP FOR TV SPOT](#)
[MUSIC NEEDED ASAP FOR COMEDY INDIE FEATURE FILM](#)

musicxray.com

Instrumentals & Moody Music For Film & Ads
Upbeat AC & Pop Instrumentals For Internet Ad Campaign - \$3,000
Orchestral Music & Instrumentals For Montage Film - \$5k Payout
Looking for Romance Instrumentals a SAG/ AFTRA (Romance/ Drama) Film

Hitlicense.com

Music Supervisor needs both Cinematic and Alternative Rock tracks for an upcoming Horror

film. Music should be dark, edgy and should help to capture the intensity, dread and raw realism of this thrasher film.

Ad Agency needs New Age and Ambient tracks for the promotion of an environmental technology company. Music should establish a feeling of tranquility and help to capture the pristine beauty of nature. Open to both Instrumentals and Sparse Vocals.

Producer is looking for moving Classical or Cinematic tracks for an upcoming Film placement. Music should be beautiful, engaging and help to express a range of emotions that cannot be easily conveyed through words. Reflecting on a lifetime of cherished and memorable moments.

Upcoming NW composer-licensing related events:

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

*** Ongoing classes at NSC: Sat, Feb. 27, 2016 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 TBA, 2016 (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:

Pitching songs:

bmi.com/news/entry/pitch_perfect_how_to_shop_your_songs

About copyright laws:

hypebot.com/hypebot/2015/09/the-performance-right-juncture-sound-recordings-draft.html

Ed's skype interview with this excellent podcast. It's all about Music Licensing!
itunes.apple.com/us/podcast/music-business-connection/id1040356746

or
musicbusinessconnection.com/ (episode #25)

Music Supervisor interview:
musicsupervisorguide.com/blog/music-supervisor-alicen-schneider

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

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.

Music Joke/Quote of the Day:

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"It is a sobering thought that when Mozart was my age, he had been dead for two years."

Tom Lehrer

"Apart from that Mrs Lincoln, how did you enjoy the play?"

Tom Lehrer

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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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