



Ed Hartman's
Adventures in
Music Licensing
July 2015
Vol. 3, No. 7

I hope everyone is surviving this rather hot summer in the Pacific NW! Here's an update on activities/projects related to music licensing:

* Thanks to all of you who submitted tracks to me for possible future consideration. For now, I'm not accepting any more tracks until I research more opportunities with Music Supervisors and Music Libraries.

* I'm going down to Los Angeles on Nov. 5-8, 2015 for the TAXI Road Rally. I may teach my licensing class, like last year. The Rally is a tremendous event dedicated to licensing. You can attend panels, workshops, meet 2,000 songwriters and composers, although with music supervisors, music libraries, record companies, etc. There will be lots of door prizes, deals on gear, one-on-one mentor sessions, meet and greet luncheon, etc. I feel that the TAXI membership is worth the event alone (it's free for members and one guest). Hope to see some of 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!

* If you didn't get a TAXI packet, please drop by my store, The Drum

Exchange in Wallingford and grab one. The packets contain a lot of information about TAXI and you can get membership online too at taxi.com. 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).

Recent adventures in licensing:

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

BMI, 4th quarter, 2014:

Nice payment! My publishing side continues to be lower than my writers side, because libraries take the publishing on a lot of the backend. This is really not a problem, though.

Highlights:

*Cold Light of Day (2013) continues to make money, even though it tanked in theatres. So far, I've been paid over \$125 from the Movie Channel, Showtime, and it continues to pick up cash in other countries (\$50 in Belgium, \$63 in Japan). I've probably made over \$2,500 on this film since its release, partially because the cue was 1:42, which pays better (since it's over a minute). The original request was a minute, but luckily I wrote a longer version, just in case!

*Oprah's network (OWN): has a march of mine (not sure which one) in a documentary about Michael Sam. More tunes are being used on Bad Girl's Club on Oxygen.

Something a bit different:

As streaming continues, BMI and ASCAP are now paying out some revenue based on streams. Rather than 3 or 15 plays of a show, it shows per views (100K's). It's very hard to say if the revenue is up or down, comparatively. Right now, at least, because BMI and ASCAP revenue are tied to agreements with cable, etc. for a specific amount per year (Each pays out nearly a billion dollars a piece that is divided out to composers and publishers, less administration fees). The streaming appears to be in addition, so it is probably a plus. The real question will be as new contracts are negotiated with cable, will they have to be reduced as HULU, Amazon, iTunes, etc. take over programming. Personally, I doubt BMI or ASCAP will allow revenue to go down in any way, no matter what happens. How it's divided may change. Because these agreements are very strong, we should have some reasonable time in the future to maintain royalty integrity. At some point if cable and networks disappear or evolve completely, things may change. Too

many companies and people are at stake, so the ship won't go without a pretty huge fight. Keep in mind, many of the providers (HBO, NBC, etc.) also are publishers and get back some of that revenue. As long as advertisers pay the bills, the money should keep rolling in. I do not feel the corporate gods are going to let this disappear.

Tales from the Tech Side:

As I rebuild my computer (going from a 2005 Mac G5, to a Mac Pro), I have received some tremendous help from others. Doug Zangar came over and really helped set up my template. I seriously recommend Doug. He is really easy to deal with, and knows a ton about Mac's and Logic (he runs SLUG - Seattle Logic Users Group - slug.zproinc.com). He also produces video tutorial videos for groove3.com. Also, Pete Sams, master audio engineer, talked me through some patching on my Yamaha O1V96 board - Thanks Pete! It's a complex board that has screens and screens of information. I've never been proficient with it, and it's has issues with newer Macs. I did pick up a Focusrite interface, and with Pete's help we might be able to connect it via an optical port to the Yamaha board. Fingers crossed!

"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:

What is metadata, and should I have metadata on my tracks?

Metadata is information that is invisible, but part of an audio track. When you open a song in iTunes, the name of the song, composer, track length, publisher, genre, etc. is shown, so you can organize your playlists. That information can also be used to trace potential royalties from streaming sources, and licensing. There are companies that will track for you, and you can see if BMI or ASCAP are actually collecting all of the royalties. You should put metadata in your tracks. Use iTunes, or another program (I have Id3 Editor for bulk editing). When you send your tracks to libraries, they want this information more and more. They may change it (put their publishing when they retitle, etc.). I can make their job easier to classify songs by instrumentation and genre. This can save you many hours of work filling out paperwork, or entering many pages on websites (audiosparx.com is an example). Start the process

now. composercatalog.com is a comprehensive tool does the metadata as well. I am trying out a demo version and will report next time!

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
 Fun energetic contemporary instrumentals \$125K!
 Contemporary Country Instrumentals
 Futuristic hybrid underscore instrumental cues

musicpage.com

Feature Film Looking For Nina Simone style song asap (\$1,500).

filmmusic.net/job_listing.php

Music Library seeks orchestral music for placement
 Pop and EDM needed
 South American Music needed

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

musicxray.com

Seeking Songs For Coca-Cola To Use In 2016 Olympics Campaigns

Hitlicense.com

Restaurant Ad Pop \$2500.00
 New Age, World Music, Ambient \$500.00

Upcoming NW composer-licensing related events:

*** Seattle Film and Music Happy Hour**

5-7pm, Spitfire, Downtown Seattle

2015 Happy Hour Dates:

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:

Quick guide to licensing:

musicindustryhowto.com/music-licensing-101-a-complete-guide-for-beginners/

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 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:

~~~~~

"I love this piano... I get about 4 sonatas to a gallon of red wine on it..."

"Joe Green...Giuseppi Verdi is just his stage name."

"This is a sonata written for four hands, but it is never played because they cannot find someone with 4 hands. Today I'm gonna play it with my two hands, which makes it twice as long, but i'm gonna play it twice as fast."

*Victor Borge*

**Ed Hartman Contact Information:**

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

**Email: [edrums@aol.com](mailto:edrums@aol.com)**

**Website:  
edhartmanmusic.com**

**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!*

*All contents © 2015 Ed Hartman*

**[Forward email](#)**

 **SafeUnsubscribe**

This email was sent to [edrums@aol.com](mailto:edrums@aol.com) by [edrums@aol.com](mailto:edrums@aol.com) | [Update Profile/Email Address](#) | Rapid removal with [SafeUnsubscribe](#)<sup>™</sup> | [Privacy Policy](#).

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