

Subj: **Adventures in Music Licensing, November 2014**
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From: edrums@aol.com
To: edrums@aol.com



Ed Hartman's
**Adventures in
Music Licensing
November 2014
Vol. 2, No. 11**

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

*** Back from the TAXI Road Rally.** Wow, what a trip! Great experience, tons of info, met lots of new composers and songwriters. I gave a mini version of my class to a full house. Very satisfying - worth the membership. I recommend anyone that goes, offers a class. You will have an even better experience.

*** Note: I've take out the hyperlinks from the newsletter (you can copy and paste the link).** There have been some issues with Constant Contact. Sorry about the inconvenience.

*** 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 to edrums@aol.com

*** Music Licensing Follow-up event coming...Still working on it.**

*** Next NSCC Music Licensing Class: WINTER: Sat, March 7, 2014** (Registration will be available in the winter)
continuinged.northseattle.edu/courses/make-money-licensing-your-music

*** 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

Give me the money:

Very busy right now in the licensing biz!

Some nice up-front sync checks came in for the India (see below) and Coke Zero radio ad. Free money! (Well, almost...Make sure you report it as royalty income on your federal taxes. You should be reporting as a business with the state and city, and paying B&O taxes (very low). Royalties are on the same line as childcare in WA State.

And now the news...

Well folks, It's finally happened. I got a TV theme, kind-of...

It's a TV News Theme bumper for HMTV (24hr news, in India! Think CNN) It seems to come on about every 30 minutes. Very short (5-10 sec), but it does kick off the broadcast. NBC News, here I come! it's fun to watch the channel. It's 12:30 hrs ahead, too. (yes 12 and 1/2 hrs ahead!) If you want to hear the entire track:

edhartmanmusic.com/tv_theme_novelty_reality/s/network_news_theme

To watch the network: (Free streaming) Keep an ear open on the hour and 1/2 hr.

telugutv.net/hmtv-news

or:

thehansindia.com/posts/index/2014-08-27/HMTV-News-Online-Live-Streaming-106119

Here's the backstory:

Audiosparx notified me of this gig in October. The upfront was low (under \$200) because it is only within the country of India. If this had been the US, I might be retired within the year! I do have the publishing, and the fun of going after the backend, myself. (Note: Audiosparx doesn't always go after backend if they don't think it will pay well enough. I would rather make that decision, myself). Anyway, I have been in touch with India's PRO (IRPS). I did email the cue sheet (supplied by Audiosparx) to the PRO (no response, although I am not a member of that PRO) and to the client (no response. I will try again). I did also email the cue sheet to BMI, and call. They did respond (Halleluya!) and said they would look into it. The period of the contract is one year. Based on my conservative calculations (IRPS royalty rates, in rupees(!) that at \$.25/performance, the annual royalty would be around \$5000.00 Will I get that? In how many years? Who knows. All I can do is stay on top of it! Stay tuned!

Dream gig TV theme:

Plan A: I get a call from one of my LA libraries to do a theme for a Survivor TV Show (It's been on for a few years, and NOW they want a theme!). I do the track. The vocals have issues, etc. I do some redoes, but the track gets rejected by the library. The don't like anything!

Plan B: The same pitch shows up on TAXI the next week! I'm still alive. I pitch through TAXI. I have an advantage, because I know what show it is. It gets returned.

Plan C: Meanwhile, I start to do some research on IMDB Pro, and get the contact info for the producers of the show. I email directly to the producer. No response.

Status: I contact the first library to find out what happened with the pitch. He says that they didn't take anything. Eek. My tune was cool, too! I am pitching the instrumental version around a bit. It is a world/classical style with indie vocals.

Latest from this week:

I just finished a pitch for a library (they asked me at the TAXI convention) for a Mancini style tune. Take a listen:

edhartmanmusic.com/tv_theme_novelty_reality/s/stars_up_in_the_sky

compare to Moon River:

youtube.com/watch?v=1Jfs90u-1g8

More on this one, later...

Music Licensing News/Questions from the audience:

Regarding direct licensing to a client: I was recently asked me to be the go-to composer of themes and break music for a soon to launch radio network. For that I wrote a contract, based on exclusive vs. non exclusive music, and a dollar amount also based on the length of the music. Are there other aspects or approaches you would recommend? I have an inquiry for providing the music for a DVD of a yoga practice. Am wondering how to best answer their request for an idea of what my fee would be, and I'd like to give them some options. As for the particular project dealing with music provided for a yoga DVD, would there be back-end royalties thru my ASCAP that are possible or would I need to stipulate that. The woman at the center of this project is local here, but quickly gaining an international presence, so I want to get on board and stay on board! I handed her one of my CDs after a huge outdoor yoga event this summer, so I know she already likes what I'm doing.

Appreciate your help, Ed!

~Michelle

The radio gig sounds great. You are on the right track regarding length, exclusivity, etc. I can't give you good numbers. Most of my radio gigs have been through libraries. I always recommend flushing the budget out. Ask the client what their total budget is for music. The most outrageous approach to this was when I was negotiating a fee for a film license directly. The production company (big one, big budget) had found my track, themselves. I contacted an attorney, and he suggested a very high fee, \$ 36K! The production company came back saying, that's way too much, but we can offer \$18K, which was a lot more than I was going to ask! It blew me away. In the end, the track was not used in the film (it was in a competing film at the time! Crazy story for later..) Too often, we ask for a lot less than we should. That was pretty extreme, but the concept holds. You might ask for 2X what you initially want. You can always back down, or offer a "discount". At the very least, it might set up a "step contract", that brings the fees up, if the program is successful. I might recommend thinking about distribution of the program.

Is the program/network local, regional or national?

How many markets?

Do you have tracking available for your tracks?

I would resist selling my tracks outright, especially publishing, if there is a back-end through BMI or ASCAP. You might contact other jingle production houses. If you come to them as a client, stating you are working with a radio network already, and might be interested in their tracks, you could scare up some fee information. Of course, some libraries have this info on their sites. Check Audiosparx, etc. Also, Film Music Network does occassional surveys for fees, although they are usually out of date.

Regarding the DVD project:

There are generally no royalties from ASCAP or BMI fo recordings (sales). PROs collect for performances of the music on TV, film, web, etc. Soundexchange collects for performers for digital sales (streaming ,etc.) Regarding DVD sales (actually selling the DVD), you have to stipulate how much you will get, either as an upfront amount, or per DVD sale. You have to negotiate that yourself. Your music is like the camerawork, editing, etc. It is a component of the product. I would research sales of previous products by this company. You can always throw a high number out there, too. You will find out quickly what the budget is. I probably would not opt for per DVD sales, because you will never be able to monitor it, and it could tank. I would take the money and run. In your contract, you might put something about potential uses on TV, web, cable, etc. Go to licensing companies and look for contracts and fees (audiosparx, etc.) You can always put that off, and limit he contract to the sale of the music for the DVD only, with a paragraph that says, no broadcast of this music

without additional permission, and agreements. If you do get to a broadcast situation, you will need a specific contract that is based on region, length, type of use, etc. A cue sheet would need to be filed from the company to ASCAP that covers where the music is heading (HBO, web, etc.) ASCAP can help you with that. Hopefully that answers some of it...!

Bonus answer:

When you get a film sync gig, sometimes they put info in the contract about potential CD soundtrack sales on the contract. Make sure you have a **"Most Favored Nations"** clause. That means you will get at least as much as anyone else on the CD (even Beyonce!)

One more quickie:

Hey Ed, was wondering; how does Taxi deal with publishers? Their website says they won't deal with agents or people representing multiple composers. Would x-ray be a better vehicle for this? Your thoughts greatly appreciated!

- Michael

Bands can join TAXI I believe. Publishers are usually on the other end looking for artists for their roster or pitching. Taxi doesn't allow anyone to pitch multiple artists because of their membership. It would bring in another level, I'm guessing. Also, there's enough people in the middle. Sub publishing is problematic enough. Publishers selling entire catalogues to other publishers. I can see the problems. Musicxray is not a membership org so I don't think there is that problem. I think whether an agent or pub should use any of these co's depends on who you're pitching to and why. I'm looking into some more pitching companies. They are sprouting up...Good and bad!

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

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

Email me: edrums@aol.com

The Tech Side

I picked up a Gauge tube mic for \$99 (street price is \$149) at the **TAXI Road Rally**. They have it sitting next to a \$350 and \$3500 mic. I couldn't tell much difference. My last cheapie MXL from 10 years ago sounds like a maraca (pieces floating around in it!). So far the Gauge is good!

I also picked up books, at the Rally, **Fett's "Mixing Roadmap" and Dean Krippaehne's "Demystifying the Cue"**. I hope to digest the material ASAP. Both authors gave excellent presentations at TAXI. Dean received an award at the event, and they played his amazing compositions. Fett has a wealth of information about mixing and mastering. These are huge resources for anyone submitting music for licensing! Look into hard right and left mixing. It really opens up the mix! The convention was full of interesting gear and software. I recommend this event for both business, artistic and tech skill development, not to mention 90 degree temperatures!

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.

TAXI:
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)

SUSPENSEFUL, INVESTIGATIVE STYLE INSTRUMENTAL CUES
ORIGINAL, 1920's to 1930's sounding BIG BAND INSTRUMENTALS
ELECTRONIC DANCE SONGS (or as the cool kids call it, EDM)

Film Music Network: **filmmusic.net/job_listing.php** -
Modern Hipster Trend Pop Rock for TV
Instrumental Modern Radio for TV
Soulful Dance Music for TV

Musicpage: **musicpage.com** (recent changes in how many opps you get/month)
Songs Needed for Sports Broadcast

Musicxray: **musicxray.com** -
Jazz/Soul/R&B For Modern Dance Scene Thriller Film
Seeking songs about Love for upcoming Indie Romantic Comedy - \$3,500 payout
Music for the NBA
Cable Television Show seeking songs & instrumentals - \$2k-\$5k all-in for the spots

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

*** Wed Nov 19 7-9PM, Seattle Film Institute, 2310 16th Ave W, Seattle
SCA presents Seattle Ravel Study: Daphnis et Chloe, Suites 1 & 2 (Second Meeting)**

Join us Wednesday, November 19th from 7pm to 9pm at the Seattle Film Institute in the theater, where we'll continue our group study of Daphnis and Chloe, Suites 1 and 2, in this second of a series of meetings. Long held by critics as Ravel's "masterpiece for orchestra," we will explore what makes a great orchestration, and how we can make our own music better. Also, look for a copy of the study materials created by Ron Jones (link below) for some suggestions on diving deeper into this work, or others, on your own.

*** Jan 2015 TBA, 5-7pm, Spitfire, Downtown Seattle. Seattle Film and Music Happy Hour** (great networking event)
fmihappyhour.wordpress.com

*** Ed's Next Music Licensing Class: Sat, March 7, 2014 NSCC, 9m-12noon**
North Seattle College (formerly Community)
continuinged.northseattle.edu/courses/make-money-licensing-your-music
Registration will be open in the fall: \$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

*** 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:

Musiciansnetwork.com - tons of links, info.

Get his book!

deankrippaehne.com

Get his book, too!

amazon.com/Fetts-Mixing-Roadmap-Step-Step/dp/0615723071

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

Ed Hartman Consultation

I am always available for one-on-one consultation. I charge my instrument lesson rate (\$50/hr) 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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The Conductor of a major symphony orchestra pulled aside the Concertmaster immediately after the annual Christmas party.

"I notice that the orchestra didn't get me a Christmas gift this year, " said the Conductor.

"Well, maestro, we noticed that you never used the gift we gave you last year."

"I forget," said the Conductor. "What was last year's gift?"  
"Maestro, it was a Cemetery Plot." The Conductor of a major symphony orchestra pulled aside the Concertmaster immediately after the annual Christmas party.

"I notice that the orchestra didn't get me a Christmas gift this year, " said the Conductor.

"Well, maestro, we noticed that you never used the gift we gave you last year."

"I forget," said the Conductor. "What was last year's gift?"  
"Maestro, it was a Cemetery Plot."

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**Ed on IMDB:  
imdb.com/name/nm3047539/**

*- Internet Movie Database - Make sure you are in there, if you have a placement!*

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