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**Subject:** Adventures in Music Licensing, July 2016

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*Ed Hartman's*  
**Adventures in  
Music Licensing**  
**July 2016**  
*Vol. 4, No. 7*

**\* Happy Summer (finally) in the Pacific NW! Summer was a no show, till yesterday!**

**\* These newsletters are full of cool tips.** I've hidden a good one that is free. See if you can find it!

**\* Great Seattle Composer Alliance** Meetup around the corner at The Blue Star Cafe last night! Thanks for coming. Lots of new faces. The organization is growing, and thrives. Big applause to the board! (**seattlecomposers.org**) We may combine on another licensing event in the fall (like last year). Watch this space. Otherwise, I will see you at the TAXI rally in November.

**\* The next Licensing class is Oct 22, 2016 NSCC, 9m-12noon (unless something else pops up!).** Please let anyone you know that might be interested. I appreciate it!

INFO/Registration:

**continuinged.northseattle.edu/courses/make-money-licensing-your-music**

**I am now doing Skype (or phone) one on one consultations.** If you are not in the Pacific NW, and would like to get info, please email me ([edrums@aol.com](mailto:edrums@aol.com)) Let me know what you are interested in talking about (licensing, contracts, exclusive vs. non, writing, tech, etc.) and we can schedule a time to talk. My fees are below. If you just have a short question, you can always email it for a general answer in the next newsletter. Please let me know if I can be of help!

**\* 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***

**\* More Youtube adventures coming.** Check out my channel to get an idea of what I have been up to...

**[youtube.com/user/edhartman1](https://www.youtube.com/user/edhartman1)**

**\* Happy BMI and ASCAP days!** The quarterly payments are somewhat bunched up between Jan and June. It's a longer wait till the fall! My BMI statement was decent. It continues to be consistent. The biggest surprise was a track in "The Young and the Restless" on CBS paid \$100 for one :49 track (holiday Dec 2015) The networks pay well. The marching band tune in the Blind Side has been on TNT a lot (\$15 per broadcast).

**\* More custom cue rides!**

I had a quick one day custom request for a Ska style tune for a publisher pitching to a Japanese commercial last weekend. I haven't heard back. I came into the studio on a Sunday to do it. It was a bit of research to understand 1960s Ska (Calypso, Reggae and a bit of R&B). This was an instrumental.

The other pitch was a bit more intense. At 1:45pm I got an email from a very big library that has a custom division (composers are invited). This was for an instrumental for a Network TV promo. The music was a hymn arranged for piano. They needed a sync'd beginning to it, and at least 1 1/2 minutes after (in case the track has other uses). I was able to find a free lead sheet for the music (public domain). There was a video supplied, with the dialogue and music tracks separated, so the composer could put their own version in the video. That makes sure the client sees how the music works with the footage. I did have to ask a few questions about what part of the hymn to use (the temp didn't use the main melodic part). I felt pretty good about my version, and submitted it by 6pm. It was due at 10pm that night, and the promo would be broadcast the next day!

I didn't get the gig. Too bad, it was worth some decent \$\$\$\$. I did ask the library, if one of the custom composers did get it. In the end, only one other composer and myself went after this cue. Neither of us got the gig, because the client used an in-house composer, instead!!! I did feel good about it. The library really liked my version, so I was able to improve my relationship with them. If this library takes the track, it's exclusive, but in this case they didn't, and I still own it for use elsewhere, non-exclusively. Whether you get the gig or not, you get another track for your library!

**\* I did get a forward from Musicgateway.net, a newer pitch company** (Free or Pay for extended services). This was for a TV series, and it was a public domain arrangement for orchestra. The company is forwarding to the client. Fingers crossed. Here's the track (done on Logic in 2009 with an early version of EW Orch, and Synful)

**[edhartmanmusic.com/orchestral/s/air\\_on\\_the\\_g\\_string\\_orchestra](https://edhartmanmusic.com/orchestral/s/air_on_the_g_string_orchestra)**

***Tales from the Tech Side:***

I continue to be challenged with compression and limiting. I've been experimenting with using them on individual tracks, along with at the end in the output channel. I also do compression on a separate 2 track mastering program, after I mix the track down. (Sound Studio for Mac)

There was an interesting video on the "Abbey Road Reverb trick". It's about EQ on individual and bussed tracks. Essentially, you are taking out the highs and lows of the signal that's going through the reverb. Too much high and low muddy up the reverb,

and thus the mix! You should be able to set this up in a template easily, so you don't have to think about it.

*Abbey Road Reverb Trick:*

**[youtube.com/watch?v=4INckK8N3to](https://www.youtube.com/watch?v=4INckK8N3to)**

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

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

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

*Music Licensing News/Questions from the Audience:*

***You (and many other people) advise placing tracks in as many libraries as possible. My question is: When a library places one of your tracks (and assumes publishing), are you obliged to take that track out of all the other libraries? If so, how do you go about it?***

***Bill***

If the agreement with the library is non-exclusive, you can have tracks in multiple libraries. The upfront splits are usually 50/50. It's that backend royalties that get tricky.

With a non-exclusive retitle library, each library will rename the track (and re-register to their PRO with the new title). That way, 1/2 of the royalties - publishing (PROs like BMI, ASCAP, etc.), go to that library. The PRO matches the NEW title to the royalty stream. The writers share (the other 1/2) will go to you.

A non-exclusive library that does NOT take publishing, is only interested in the upfront split (they take no back-end). This is the best, but few libraries are like this.

Musicsupervisor.com is one, run by composers and supervisors. They say they don't take the backend, because "It's not our money to take". Let that sink in. Bless their hearts.

An exclusive library takes YOUR publishing. You, generally cannot put your track in any other library. I use exclusives mostly for custom work. I figure, I wouldn't have created the track, unless they asked. If they don't take the track, you should be able to use it elsewhere. It can get a bit messy, if a library asks for a track, you create it, and then the client doesn't want it. The library still wants the track, exclusively, though. I've had this happen, recently. The library may need the contract signed before they can pitch.

*Who registers my tracks with a PRO? If I do, when should I register my tracks with my PRO (BMI, ASCAP)?*

You should register all of your tracks with your PRO (ASCAP) as soon as possible. A non-exclusive music supervisor or library will not. Music supervisors create cue sheets that goes to your PRO and connects with the registered track. If the track is not there, there no way to pay you. It is possible, if you are with a non-exclusive re-title library, they will re-title and then register that with your PRO. (The music sup would use the re-title on the cue sheet

If pitching to an exclusive library, and they want the publishing, they would register with your PRO, typically with the library owning the publishing and you owning the writers share. If you have registered the title, previously, an exclusive library will re-register the track, and change the publishing to them.

**OPPORTUNITIES:** (Caveat Emptor!) -

I'm taking out the actual ops, due to lack of time. You can go to these sites and see what clients are looking for.

**taximusic.com**

**filmmusic.net/job\_listing.php**

**musicxray.com**

**Hitlicense.com**

**Upcoming NW composer-licensing related events:**

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

\* Ongoing classes at NSC:

**Oct 22, 2016 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](http://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 TBA, 2016 (free with membership)** Definitely worthwhile. I'll be there, teaching a mini version of my class! Let's have lunch!  
**taxi.com (if you are going to join, call them and mention my name. It's worth 5 free pitches (\$25))**

\* **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**

**Also: ASCAP "I Create Music EXPO" Spring 2017**

**ascap.com/expo**

\* **CD Baby DIY Convention (Chicago, Sept, 2016)** **diymusiciancon.com**

\* **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:**

\* *Youtube Branding: (Think about this as a musician, composer, performer, or teacher)*

**youtube.com/watch?v=VtmgL5djm80**

*\* New video of mine...*

*The Secret to Learning Major Scales on ANY Keyboard!*

**[youtu.be/U3q5qyJMoKQ](https://youtu.be/U3q5qyJMoKQ)**

*\* Books, resources, videos:*

**[howtolicenseyourmusic.com/](http://howtolicenseyourmusic.com/)**

*\* Another podcast interview of mine! This time, a locally produced one about music licensing:*

**[wotspodcast.com/2015/12/wots-version-56-with-ed-hartman.html](http://wotspodcast.com/2015/12/wots-version-56-with-ed-hartman.html)**

*or*

**[itunes.apple.com/us/podcast/word-on-the-street/id940213680](https://itunes.apple.com/us/podcast/word-on-the-street/id940213680)**

*Podcast interview of mine. It's all about Music Licensing!*

**[itunes.apple.com/us/podcast/music-business-connection/id1040356746](https://itunes.apple.com/us/podcast/music-business-connection/id1040356746)**

*or*

**[musicbusinessconnection.com/](http://musicbusinessconnection.com/) (episode #25)**

*Music Supervisor interview:*

**[musicsupervisorguide.com/blog/music-supervisor-selena-arizanovic](http://musicsupervisorguide.com/blog/music-supervisor-selena-arizanovic)**

*TAXI TV (Mondays at 4pm. You do NOT need to be a member!)*

**[ustream.tv/channel/music-marketing-online](http://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](http://tvshowmusic.com)**

*FB for the film industry: (Very cool network!)*

**[stage32.com](http://stage32.com)**

*Wondering about any of the terminology used in this newsletter:*

**[licensequote.com/mlq/music\\_license\\_quote.html](http://licensequote.com/mlq/music_license_quote.html)**

**[ascap.com/licensing/termsdefined.aspx](http://ascap.com/licensing/termsdefined.aspx)**

**[musicbizacademy.com/articles/gman\\_money.htm](http://musicbizacademy.com/articles/gman_money.htm)**

*Ed Hartman Consultation*

I am always available for one-on-one consultation, in person or via phone or Skype (call or email to set up)

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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*If there is anyone here whom I have not insulted, I beg his pardon.*

Johannes Brahms

*Pun Hell:*

You can Telemann by where he likes to live. I just Toch a trip Orff into one of the Wilder areas Faure Wieck, and to be Verdi Franck, it nearly drove Menotti.

I know opinion Varese, but even Vivaldi urban noises, the Bizet traffic, De Falla engines, as well as knowing there are Mennin the streets Callas enough to knock your Bloch off. I couldn't resist the urge to Galuppi home early Satie, and I Haieff to say I Still prefer the Mitropoulos. The Boyce were Sor that I had Gibbons up and succumbed to the Riegger of the Field so easily, but I don't give a Schuetz.

I was practically Krein from my Severacs and Pains brought on by that brief time in the countryside! Even the sounds got my Dandrieu up; let me Liszt some of them: the Rorem of the wind, a constant Birtwhistle, the Menuhin of the Katz, the Lipatti-Patti-Glinka-Poulenc of the Reiner on the roof, the Gluck-Gluck of the hens, and every morning a woodpecker or some Byrd Chopin holes in a Tree. My only company was a Thorne Busch, a Partch of poison Ives, a Braun Babbit, and sometimes a Wolf, nothing Moore. For a Forrest Grainger it may be Fine - it may be the Katz Milhaud - but I could have died of Borodin. A friend suggested my making this Tureck; "Abegg" his pardon, but I will never go Bach to those Gotterdaemmerung Hillis. They Suk!

No, I don't care for the Ruggles life. I like a good Mehul - - a little Suppe, some Szigeti, maybe some Salome at my local Taverner with a little lime Schubert after (even if they don't always clear the Crumbs off the table). And I like to Locatelli while I'm Eaton Maderna at night. Is that asking for Egk in Meyerbeer?

Nono! So many people Berio themselves under a Holst of problems they know they can't Handel. Their answer is too Offenbach to nature - - into Haydn, it seems to me. I Karajan a d'Indy life in the Berg for the most Paert. Maybe it isn't Perle Bliss for everybody, but it's Godunov for me.

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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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