



Ed Hartman's

Adventures in Music Licensing

August 2018 Vol. 6, No. 8

Announcements:

* **Still hot in the Pacific NW! Going to the Washington coast to cool off this weekend.** I hope it is cooler where you are!

* **Welcome new readers!** Please email any questions about licensing. I am always happy to respond (and it will go into the next newsletter) Look deep into this newsletter. There are some real gems of info here.

* **I continue to meet individually with folks that have taken my licensing class, along with newbies.** The info is continually changing (as you can tell from this newsletter!) You are welcome to schedule a time to meet. I prefer to meet in Edmonds, in my studio. We can take a listen and analyze at your music for licensing potential. I have time most days, including weekends. Fridays are best. Phone and Skype are available for those people not in the Pacific NW.

* **The next music licensing class is in the fall, Oct 20, 2018.** Please share this with any musicians, bands, songwriters or composers you know in the Pacific Northwest. If you live outside of the Pacific NW, I am going to take my class on the road. Please email me, if you have any connections with music schools in your area. I can offer a combination morning Licensing Workshop, and afternoon Percussion Clinic!

* **If this newsletter has helped you, please check out my Patreon page.** <https://www.patreon.com/edhartman> Feel free to support the effort! Call it a voluntary subscription to this newsletter!

* **I would very much appreciate any testimonials you have about the class.** This feedback helps with promoting future classes. Please email me (see below).

Recent adventures in licensing:

* I am continuing to create a LOT of tracks. Songtradr and TAXI are pretty busy with requests, and I get more and more briefs (requests for music) from supervisors and libraries (some of which are also supervisors).

* **Songtradr** - I have a number of tracks shortlisted, and in final selection. (Supervisor is listening). I am patiently waiting for something to get through!

* **As I reported, we dropped Comcast TV,** and went to Roku for streaming. The only problem is you eat up a ton of data (going over costs \$\$\$) -we still have Comcast for data - cheap, though! We invested in a digital antenna (We tried 3 different ones! Go with an outdoor, if you can. Best Buy is pretty good with easy returns). There are 30-50 stations that are broadcast over the air! I had no idea. There were 3-4 when I grew up! There are great retro stations (ME TV, Decades, etc.) that I thought were only on cable. Anyway, we should be able to keep our data in control, but still have access to a lot of cable-type stations. I can see why streaming will be the future (unless there is a lot more cable competition). In regards to licensing, being able to watch TV shows is a big part of what we do, I'm afraid, but remember, all of this is tax deductible!

I finished the Canadian webseries! (*see last month for the story*) Got paid! Here's some samples, below (Videos will be available on YT soon). These were scored to picture (which is not easy!), but the deal was a license, so I can reuse the tracks anywhere. You may notice, the scored tracks can be shorter (You only need to score what you need, rather than create a full track). TIP: You might create a longer track, for better use, elsewhere. I did do that will some other tracks for this series. The Carmina track got me the gig. I did it in a few hours. From the client: "You work fast....almost freakishly fast."

A la Carl Orff, Carmina:

http://edhartmanmusic.com/orchestra_band_classical/s/end_times

A la "Gone with the Wind":

http://edhartmanmusic.com/orchestra_band_classical/s/in_love_at_last

* **New really fun tracks, that are in pitches, currently.**

50s Muzak: (Guaranteed to make you smile!)

http://edhartmanmusic.com/filmtv_theme_novelty_reality/s/the_springs_in_your_step

60s Muzak:

http://edhartmanmusic.com/jazz_fusion/s/out_on_the_town

Satriani style guitar-rock: (from a brief)

http://edhartmanmusic.com/rock/s/dreams_of_green

Tales from the Tech-Side:

* I was seriously running out of space on my MacPro (garbage can tower). It only came with a 256G SSD. I had trouble upgrading. I wound up adding another SSD drive, along with a few other regular drives (EW instruments, etc.). The computer was down to just a few GBs left. I did a lot of research, and finally invested a few bucks into "[Clean My Mac](#)". WOW! Really easy. It got rid of 200GBs out of 250GBs! My MacMail had been eating away, daily, at my memory. I really recommend this. I let it take the junk out every few days.

Questions from the Audience: (please email!)

How do I make sure I get paid royalties from a film or TV show?

When a production company licenses a track from you (or you score-to-picture a project), a "cue" sheet needs to be filled out. I always try to get a copy of the cue sheet, to check it over. It should have:

Name of production, with contact info.

Name of track

Writer(s)

Publishers (you or another)

Length of usage

[You can get forms from your PRO \(BMI, ASCAP, etc.\)](#). The cue sheet goes directly to the pro you are in, and becomes the connection between the production company, you and the PRO. When the project is broadcast on TV, (or internationally in theaters), the information is tracked, and then sent to your PRO. They figure out the percentages, and pay you your royalties(in 9+ months!).

Do I need my credits on the film or TV show, visually to get paid?

No. The cue sheet is the key to royalties. I do recommend that you check your credits on the film (Title, Writer, "Courtesy of" Publisher). It may be of help with your PRO if there is any confusion on the royalties. Also, if the credits are incorrect, that may signal that the cue sheet is incorrect. This happened to me years ago with an HBO show that was on a LOT during the holidays. I lost years of royalties because my writers credit (my name!) was incorrect on the cue sheet. When I started to wonder why I wasn't receiving royalties on this show, I looked at the credits (I have a VHS copy), and that told me something was amiss! Your PRO will only go back so far to pay back-royalties. In my case it was a costly mistake!

Also, I always put my credits on my Youtube videos. That may protect me, a bit, to make sure YT knows these are MY tracks. I use AdRev.com for adrev royalty collection on YT. They can "whitelist" your channel, so you can use your own music on your channel, and other creators can't on their own monetized channels (without royalties going to you).

Finally, make sure IMDB has your credits (you can help them with editing!)

Keep the questions & comments coming, and I will answer as best as possible. (I may use them in my newsletters, anonymously)

LINKS OF THE MONTH:

Ed Hartman Music SWAG! <https://edhartmanmusic.threadless.com/> - Check out my latest: <https://edhartmanmusic.threadless.com/designs/write-repeat-forget-i-forgot>

Free Shipping* to 7/19 at 5 PM CDT!

Code: FREESHIP718

Tech Links:

5 Essential Items For Your Home Studio

<https://www.youtube.com/watch?v=avsTuQRIIPE>

BIZ:

3 Key Steps For Music Licensing Success

<https://www.youtube.com/watch?v=qYpEGBJp0Do>

Syncblog:

<https://www.synchtank.com/blog/>

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.

Joke/Quote of the week:

If you don't make mistakes, you aren't really trying.

Coleman Hawkins

[WRITE/SUBMIT/FORGET/REPEAT](#)

